The University of Alberta

Voices for Engaging and Enriching Learning: The Interplay of Process Drama and English

By

Mary-Ellen Perley ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the Degree of Master of Education

Department of Secondary Education

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ABSTRACT

The purpose of this study was to determine in what ways Process Drama enriched meaning making and addressed aspects of two important educational documents. Regarding *The Common Curriculum Framework for English Language Arts, Kindergarten to Grade 12 (1998*) I wished to examine in what ways Process Drama addressed representation, the sixth strand of language arts. With the *Program of Studies for Senior High School English Language Arts, Pilot Draft, April 2000*, I was interested in what ways Process Drama addressed the requirements of the General and Specific Outcomes.

The research was framed within a case study approach. Multiple data collection pointed to student choice preference and frequency as an indication of conventions students were most comfortable using and illuminated student meaning making. Further, this research illustrated the representational strand and demonstrated the relation of Process Drama to the General and Specific Outcomes of the *Pilot Draft, April 2000.*

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PROLOGUE

THE INSPIRATION OF THE MUSE

Voice of the Muse

I would like to suggest that when Sophocles wrote *Antigone*, in approximately 441 B.C., he had in his mind an image of the Theatre of Dionysus which sits on the south slope of the Acropolis. He was well aware of the strict expectations for any play entered into the Festival of the Great Dionysia, the festival in honour of the god Dionysus, patron of the theatre. As well, he was aware of his audience, the people with whom he spoke in the Agora. He knew these people, and was attuned to their political and social mood. Perhaps, when the muse visited him her voice prompted him to create a play that would not simply validate the religious nature of theatre expected by the ancient Athenian, but would also instruct and perhaps motivate the political and social milieu in a new direction. Quite possibly as he sat contemplating his play, the empty orchestra and logeion became peopled with his actors; their voices rang out his message and the audience was drawn into the 'as if' world of dramatic creation. Much later, after muse visitation, creation and performance, when the last actor had left the stage, Sophocles no doubt hoped his play would find favour in the eyes of the judges and the audience. Yet, favour alone would not suffice; the drama must move the audience to a new level of understanding and perhaps even action.

This imagined scenario for Sophocles parallels my own situation before entering into the world of research. A muse has been speaking softly in my ear; in the last few years, I have found myself questioning my own instructional practices in the English classroom. I have listened with increasing attention to my whispered reflective voice, my muse, suggesting a new approach. Other voices have joined the dialogue: I have had conversations with students and colleagues who have confirmed the need to pursue an invigorating approach to English instruction. My decision to research the possibility of an innovative strategy was confirmed by the most recent thinking in educational curriculum development. The official voice of Alberta Learning presently at work on the High School English Language Arts Program of Studies suggested the need for new approaches to the instruction of English at the senior high school level. The voices of the Western Provinces involved in the Western Canadian Protocol document, called for clear evidence of the sixth strand of learning demonstrated through representation. These voices of change became my muse, inspiring me to engage in a formal research dialogue that would articulate a new instructional strategy for English at the senior high school.

Thus, my research explored the application of Process Drama conventions (Neelands, 1991) to the instruction of English literature at the secondary level and analyzed how these strategies enhanced and enriched both the student's understanding and his/her ability to write about literature. I believe this research into the use of Process Drama as an instructional methodology in English provides one answer for facilitating the representational strand of the Western Canadian Protocol. Further, it offers new information regarding innovative approaches in teaching English Language Arts. Consultation with my muse has helped me formulate the initial question that spawned the creation of the research.

CHAPTER I

LISTENING TO THE VOICES: A LITERATURE REVIEW

"The teacher's role is to harness drama to his own needs. To use it in the way in which it will most aid him in challenging children to learn. Its purpose will never vary, but the activity will vary as the child matures." Dorothy Heathcote (1995)

Voice of Past Experience

For over twenty years I have taught Drama and English, not always in separate rooms but invariably as separate subjects. Eventually, I became interested in the interplay of the two disciplines and began experimenting with dramatic techniques to vitalize my English classes. My students explored the meaning of certain selections of poetry through dramatic presentation and the essential aspects of character development by creating monologues for short story characters. Utilizing Readers' Theatre also proved to be a means of enlivening the teaching of short story in addition to permitting the students the opportunity of adapting one genre to another. The use of drama conventions with literature enabled students to use props and costumes and leave their desks in order to fully engage the 'as if' world of drama. In each situation, the students eagerly welcomed this active learning role. I became aware of a soft, almost inaudible voice suggesting change.

During the summer of 1997, I participated in Jonothan Neelands' (see *Structuring Drama Work: A handbook of available forms in theatre and drama*, 1990) intensive course on Process Drama conventions, conventions which I felt could be used effectively in English as well as Drama. A clearer concept of the interplay of drama conventions and English was beginning to take shape for me; the voice suggesting change was becoming more distnct.

As a result of Neelands' course, I volunteered to assist with Ms. Linda Lang's collaborative action research study into the applicability of educational drama in the elementary English classroom. Originally the focus of Ms. Lang's work was on the use of drama in the elementary English classroom, but when I volunteered my classes, Ms. Lang incorporated the middle school environment into her work. So in 1997/98 both my grade eight and nine students and I were part of Linda Lang's research for her doctoral dissertation. Linda and I worked collaboratively to apply Process Drama conventions to secondary English curricular literature.

Our first endeavour centered on the short story "On the Sidewalk Bleeding" by Evan Hunter, the story of a gang youth who is fatally stabbed and realizes his true identity as he lies dying in the rain. I had taught this story for many years and had always found the students drawn into the situation. With the use of specific Process Drama conventions such as Role on the Wall, Still Image, Thought Tracking, Teacher in Role and Interviews/interrogations (see Appendix 4) the students created the people of the story and additional people who could reasonably be expected to be part of this scenario. The culminating Process Drama activity involved an interview; one member of each group was interviewed 'in role' regarding information he/she could provide about the murder of the protagonist, Andy. My 'teacher in role' was as an investigative reporter, while those students who were not being interviewed took on the role of cub reporters listening to the interview in order to write the definitive article that would assure them a position on the New York Times. Even those students who were interviewed were to be cub reporters after their interview and were responsible for writing an article. The newspaper writing became the English 'assignment'.

With the grade eight's, I chose the story "The Proof" by John Moore. The setting for this story is New England in the 1800's where a young woman is accused of witchcraft to satisfy the community's need for a scapegoat. Once again Ms. Lang and I used Still Image, Role on the Wall, and Thought Tracking to enrich and elaborate the story. For this situation we also tried two additional conventions: Role Cards and Re-enactment. The shared improvised scenes covered events from the story as well as invented moments that complimented the story. The final activity took an open-ended format: everything from diary entries to a short script. However, the students were given specific instructions about the content to be covered. A documentation of the work mentioned here can be found in Dr. L. Lang's dissertation *Teaching with Drama: A Collaborative Study*, Department of Elementary Education, University of Alberta, 1998.

The enthusiastic attitude of the students to these approaches, their emotionally enriched written responses and their cries of 'more please', caused me to take a serious look at my own approach to teaching English Language Arts. If this brief encounter with Process Drama conventions could elicit such enthusiasm and enriched writing, then I felt compelled to explore further the applications, possibilities and ramifications of such an interactive learning medium. The voice of change was much clearer and more insistent now.

During the winter of 1998, I had an additional experience of drama integrated with English. I was an observer in a classroom where Drama and English were taught together at the grade 10 level. I watched as this master teacher, Joanne Rienbold, used various drama strategies to bring the students into the world of a young Canadian Japanese girl during World War II. Through the use of drama the world of the novel *Obasan* by Joy Kagawa (1981) was made manifest in the drama room. Personally, I was incredibly moved with the drama work which recreated the train station and the Japanese Canadians who were being forced to leave their possessions behind, board a train and be transported to some isolated and presumably 'safe' destination. The students were totally absorbed by the 'as if' world they were living in that room for that moment. On speaking to some of the students later, they expressed their love of learning through the medium of drama. They spoke candidly about the novel being difficult to read; yet the drama work made the reading worthwhile be supporting and enhancing their understanding of the novel. My experience in this classroom confirmed for me the importance of mediating literature through the dramatic mode. However, my intuitive voice was not sure if the kind of work I had witnessed was possible in a classroom of English students who had not entered into an agreement to take Drama and English in one subject. I also realized the enormous expertise in both Drama and English that I had seen displayed by this master teacher was not the paradigm to be found in all high schools. What I took away from this experience was the certain knowledge that the particular situation which I had witnessed was unique to the teacher who developed it and not readily transferable to other teachers and other school settings. Yet, certain elements of the drama work were I believed, transferable and accessible for myself in my research and by extension, I hoped, to other teachers. This experience was a marvelous motivating impetus to spur me to pursue my own ideas on integrating Drama and English. The voice of change now demanded to hear from other voices that shared my idea.

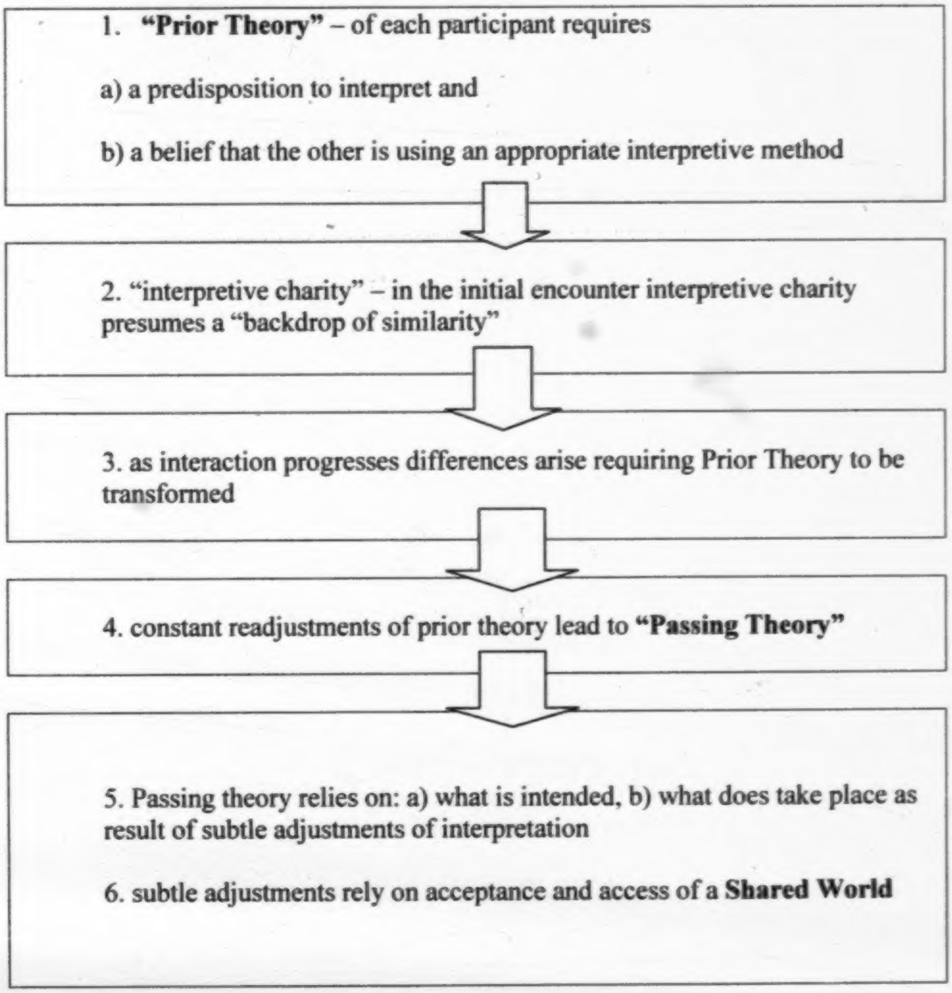
Voices of Literary Theorists

This research began by listening to the voices of the latest literary theorists, since these both explicated the process to be undertaken and set the possibilities regarding what could be achieved by this approach. Next, the voices of thinkers and practitioners of Process Drama were heard. The resulting interactions made articulate the potential of the interplay of Process Drama and English.

The foundation for a new literary theory comes from the thinking of Donald Davidson (1986), an analytical philosopher. Davidson posits a theory of "communicative interaction" (Kent, 1993, p. 37) that suggests there is a triangulation in human communication among the speakers and a shared world. In order to begin the interaction each participant must come with a "prior theory" (Davidson, 1986, p. 442) in other words a predisposition to interpret and a belief that the other is using an appropriate interpretive framework. Any initial encounter requires what Davidson terms "interpretative charity" (Dasenbrock, 1992, p. 40). This interpretative charity presumes a "backdrop of similarity" (p. 40) or a setting where certain concurrent understandings can be assumed. As the interaction progresses differences are encountered requiring the prior theories to be transformed. A constant readjustment of prior theories leads ultimately to the "passing theory" (Davidson, 1986, p. 442). The passing theory relies on what is intended and what does take place as a result of the ongoing subtle adjustments in interpretation. These continued adjustments rely in turn on the acceptance and access of a shared world. With the convergence of the participants' passing theories triangulation has been completed. Therefore Davidson's communicative interaction can be characterized as the situation where the best possible agreement of meaning has occurred. (See Fig. 1)

Donald Davidson's Theory: Communicative interaction (Figure 1)

Evolving steps:



1. **"Prior Theory"** – of each participant requires

a) a predisposition to interpret and

b) a belief that the other is using an appropriate interpretive method

2. "interpretive charity" – in the initial encounter interpretive charity presumes a "backdrop of similarity"

3. as interaction progresses differences arise requiring Prior Theory to be transformed

4. constant readjustments of prior theory lead to **"Passing Theory"**

5. Passing theory relies on: a) what is intended, b) what does take place as result of subtle adjustments of interpretation

6. subtle adjustments rely on acceptance and access of a **Shared World**

The literary theorist, Thomas Kent (1993), believes Davidson's philosophy of communicative interaction is critical for an understanding of literary interpretation. Kent positions the reader, the text and the shared world on the three apices of the triangle. Further, he suggests that Davidson's notions are an excellent "critique of the reader-oriented hermeneutic theory" (Kent, 1993, p.37). Kent does not deny the reader-response theory of such thinkers as Rosenblatt (1991), Iser (1978), and Fish (1980), but suggests this approach does not adequately address the complexity of literary interpretation. In the reader-oriented hermeneutic theory, the reader views the text through "his own subjective conceptual framework" (Kent, 1993, p. 40). This subjective conceptual framework belongs to Fish's "interpretive community" (Iser as cited in Kent, 1993, p. 40). All that is knowable is contained within the interpretive community. The conceptual framework of that community clearly separates the community members from other communities and the world. Metaphorically speaking the reader response approach becomes a straight line, the reader is point A and the text is point B; interpretation is limited to these two points. Kent suggests there must be a third point that exists outside the individual and the text. This third point is the shared world of human experience from which both reader and text draw their understanding and meaning. Ultimately Process Drama can give expression to the fictional literary form by creating an avenue to the shared world thereby ensuring the communicative triangulation is completed. (see Fig. 2)

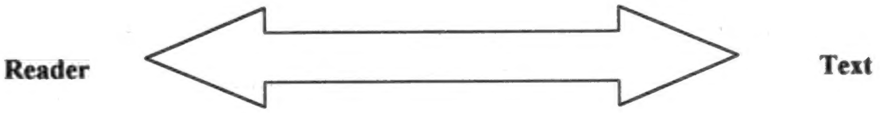
Reed Way Dasenbrock (1992), a literary theorist in the study of multicultural literature, has applied the work of Davidson and Kent to his theory. A discussion of Dasenbrock's theory is applicable if multicultural literature is any literature that is separated from the reader in space and time. Dasenbrock (1992) begins with the idea that the present teaching of English operates within the confines of "the position of possession, the position of the expert" (1992, p. 39). He maintains that this position is not the approach that should be taken. Rather, he postulates that literary interpretation must move from "a scene of possession" (p.39) where possession of knowledge or the lack of such possession is demonstrated, to "a scene of learning" (p.39). The scene of learning presupposes that neither teacher nor student will be 'expert'. What needs to be understood is that "knowledge does not come first and control the experience of the work of art; the experience of the work comes first and leads the experiencer towards knowledge" (p.39-40). We become **exper**ts as we **experi**ence. When the work of art is a remote text, we approach it with the sense that there is a meaning given it by the author and that the experience of interpreting this meaning moves from "an assumption of similitude to a location of and understanding of difference" (p. 41). This movement from similitude to understanding of difference requires the transformation of prior theory to passing theory. To transform the prior theory, the interpreter must undergo change, must adapt and learn through the encounter with difference (p.41). Accessing the shared world permits the possibility of change. Encountering anomalies may be frustrating at first, but ultimately the encounter proves productive as "it causes change in the interpretive system of the interpreter" (Dasenbrock, 1992, p. 41). The scene of learning suggested by Dasenbrock is not one of certainty or correct interpretation but of change. Process Drama is one way in which this can be made manifest. (see Fig. 2)

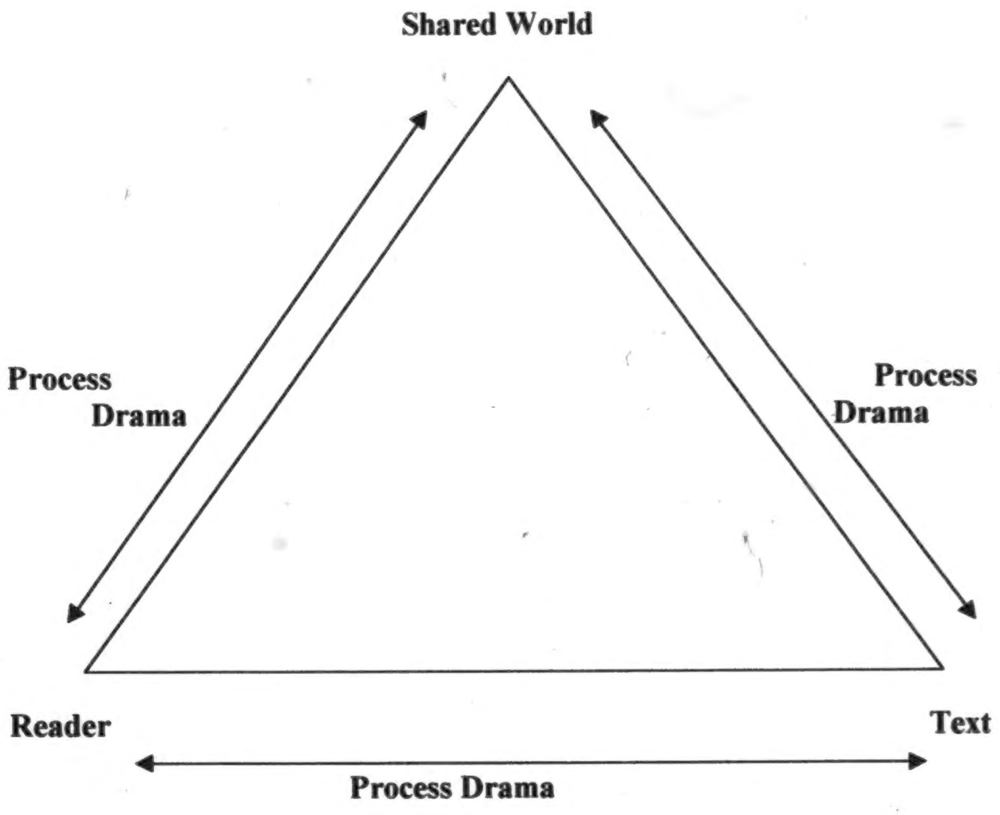
Thomas Kent's Theory : Adopting and adapting Davidson's theory (Figure 2)

1. Davidson's theory is critical for an understanding of literary interpretation.
2. Also, it is a critique of "the reader-oriented hermeneutic theory" (Kent, 1993, p. 37) In this theory the reader views the text through "his own subjective conceptual framework" (Kent, 1993, p. 40) which belongs to Fish's "interpretive community" (Iser as cited in Kent, 1993, p. 40)

This conceptual framework separates the community from others and the world.

READER-RESPONSE =





A current voice speaking from the multicultural literary theory perspective is that of Michael Smith (1998). Smith believes that in approaching any multicultural text, (I configure that to mean any text remote in time and space), it is not sufficient to rely on the subjectivist response. Smith suggests that every author creates his work for an audience. The author relies "on prior assumptions about precisely what values, experiences, habits, and familiarity with artistic conventions his or her readers will bring to the text" (p. 5). This hypothetical audience is Smith's "authorial audience" (p. 5). In order for the reader to understand the text s/he must come to some understanding of the traits of the authorial audience. This understanding will primarily reside in the shared world, the third apex of Davidson's triangle. When a reader completes this triangulation then literature may be said to have helped move the reader to "develop an ethical respect for others" (p.120) and to have achieved the perspective of the "authorial reader" (p. 120). It is inadequate in Smith's estimation to work within a relativistic hermeneutic framework. "The notion of authorial audience challenges the pedagogy of personal relevance by establishing the importance of seeing things through a lens of an other's making" (p.128). In order to achieve this perspective a certain environment is required.

Dorothy Heathcote (1995), a drama theorist and practitioner would suggest that educational drama sets the scene for walking a mile in an other's shoes. The experience is more than intellectual; Process Drama permits students to 'see' in multiple ways a la Gardner's (1993) multiple intelligences which include spatial, lingustic, logical/mathematical, musical, bodily/kinesthetic, interpersonal and intrapersonal intelligence. In fact, Howard Gardner interest in this area is ongoing. The richness of "a serious mimetic interaction with human lives" (Smith, 1998, p.130) facilitates deeper understandings. By encouraging students "to imagine the lives of the characters or enact the sensibilities of the author" (Smith, p.137) drama can promote ethical respect through direct experience. The text is no longer a foreign object; it is integral to the reader's life.

Voice of Concern

All of these theorists, Davidson (1986), Dasenbrock (1992), Kent (1993), Smith (1998), Smagorinsky (1995) indicate the need for a different approach to literature. Arthur Applebee, a prominent researcher in the pedagogical approaches to literature, is a voice in this chorus. Applebee (1992) delineates concerns for both the study of literature and the teaching of writing based on the results of his most recent study for the Literature Center in 1990. His findings suggest that although there has been a concerted move towards more student-centered learning practices and a constructivist approach to the theory governing reading and writing, the same can not be said for approaches to teaching literature. Although there have been attempts to incorporate the "reader-oriented hermeneutic theory" (Kent, 1993, p. 37), most teachers are still using the teacher as expert. Within this framework there is little possibility for students to develop their "own strategies for and approaches to the reading of literature" (Applebee, 1992, p. 12).

Applebee (1992) asserts "discussions that engage each student in an extended exploration of his or her own ideas, developing those ideas by comparing them with the views of others" (p.12) is the kind of learning environment needed. Even though in writing instruction there is more tendency to emphasize a student's own meaning making abilities; in literature, after an initial device to capture and motivate interest in the text the classroom learning becomes more centered on the 'right' answer (Applebee, 1992, p.13). To encourage a constructivist approach to English the discipline must be seen as "a body of knowledge, skill, and strategies that must be constructed by the learner out of experiences and interactions within the social context of the classroom" (p. 12). When Applebee speaks of knowledge constructed from students' experiences and interactions, he would seem to be calling for a new inter-actional approach to the text.

He also states clearly that there are several issues in the teaching of English, which need to be addressed. Two of these clearly advocate the implementation of a progressive instructional practice. His first issue is, "We need to develop programs that emphasize students' ability to develop and defend their interpretations of literary selections, rather than ones that focus only on knowledge about texts, authors and terminology" (p. 12). His second issue is, "We need to develop a theory of the teaching and learning of literature to guide the rethinking of high school instruction. If we are to shift the emphasis in instruction from the teacher and the text to the student and the process of understanding, then we need a much clearer set of theoretical principles to guide instruction" (p.13). Applebee has identified two problematic situations for the educational stage: programming and instruction. Each calls for more experiential involvement to facilitate the students' ability to respond to and articulate their responses.

Cecily O'Neill (1995, a), Peter Smagorinsky (1995), and Michael Smith (1998) have also posited examples of an experiential approach. All of these thinkers suggest the need for actively engaging the reader through new interpretive strategies. These strategies allow for the transformation of interpretation through "transmediation" (Smagorinsky, 1995, p. 25), the process of meaning making which results from interpreting one kind of text through another. Process Drama affords students the means to this transmediation.

Voicing the Dramatic Liminal Space

Drama can be defined as "The human process whereby imaginative thought becomes action" (Warren, 1995, p. 4). Transforming thought to action is the essential element in all classroom teaching. At different times the teacher and the students are performers and audience, the roles are interchangeable and fluid. Given this perspective the classroom has the basic elements of the theatre, a space given to experiencing and revealing life. Once teachers realize this theatre association the next step of promoting the interplay of drama techniques and English to facilitate perceptive interpretation of literature and more meaningful responses becomes obvious.

Process Drama provides students and teachers with a base for framing a new creative learning experience through the concept of liminal space. The term liminal — (limen is Latin for threshold) is borrowed from the work of anthropologist Victor Turner (1982). It refers to a social state of initiation or rite of passage. In this situation the individual is in a state of being not what s/he was, nor what s/he will become; s/he is literally on the threshold. O'Neill (1995), a drama theorist and practitioner, articulates this idea in relation to the creative process. "Liminal defines a space and time ‘betwixt and between’ one context of meaning and action and another” (O’Neill, 1995, p. 32). This liminal space allows a world of play where the participants reconfigure the familiar as different. This de-familiarization leads on to new perspectives of the world through “separation, transition and transformation” (p. 32). The concept of liminality also applies to the teacher’s role within the creative space. McLaren (1988) coined the term ‘liminal servant’ in reference to the teacher’s role in facilitating the dramatic process and creating an environment of educational surrealism. “Liminal servants do not see themselves as instructors or transmitters of knowledge, but allow students to embody or ‘incarnate’ knowledge.... They cast off authority as speakers so that the students can claim some authority of their own” (O’Neill, 1989, p. 155). The procedure of embodying understanding within the liminal space situates Process Drama as the progressive instructional approach requested by literary theorists such as Smith, and Dasenbrock.

Within the liminal space Process Drama may well provide the creative strategy to engage the shared world necessary for communicative interaction. O’Neill (1995) and Byron (1986) are two thinkers who recognize the exciting possibilities of the dramatic liminal space as a new creative learning process. Each has a particular lens with which to focus their discussion. O’Neill explicates the theory of Process Drama and its practical application in the teaching of drama, while Byron applies Process Drama conventions directly to the English curriculum. Both illuminate engagement in learning through the liminal in different ways. Both also refer to text, but the meanings are glossed differently. For O’Neill the text is the drama as it evolves, while for Byron text is the written word that is being engaged by the students through the drama process.

Voice for Process Drama

It is important to locate the term "Process Drama" in some historical development and to understand the theory and modalities of this process. The term Process Drama appeared in both North America and Australia in the 1980s. It has become the signifier for an approach to drama pedagogy, which entails the sense of on-going, continuing development as opposed to the 'product' nature of improvisation and the entailing sense of finality (O'Neill, 1995, p. xv). "Like theatre, the primary purpose of Process Drama is to establish an imagined world, a dramatic "elsewhere" created by the participants as they discover, articulate, and sustain fictional roles and situations" (p. xvi). Although improvisation is a part of Process Drama sharing the aspect of no script, its structure is of 'single exercises or scenes" (p. xvi). Process Drama, on the other hand is a "series of episodes or scenic units" (p. xvi). These in turn are composed, rehearsed, and revised as they emerge from the ongoing meaning-making. As the students work within the classroom setting collaborative negotiation is an integral ingredient to the process. This ingredient permits the participants to alter the episode at will, as well as their relation to it and within it. The resulting process encompasses a very human interplay with meaning developing even as it does in the world outside the drama.

Unlike improvisation, Process Drama allows all people to work simultaneously; this includes the teacher in the capacity of playwright, director or participant. In these roles the teacher can subtly shape the dramatic context. The teacher as the liminal servant functions as co-creator rather than as authority with the 'right' answer. The result is a collaborative student-centered environment, or perhaps most importantly a meaning making centered classroom where students experience a shared world and transform their experiences, prior theories, into significant understandings, passing theories. This teaching strategy effectively removes the concern Applebee (1992) had with the teacher-centered classroom.

Accessing the shared world and creating significant understandings requires a foundation, something O'Neill (1995) calls pre-text, "the source or impulse for the drama…. It is the reason of the work" (O'Neill, (1995, p. xv). This pre-text is important because it carries the meaning of the text to be created. This is the tissue of reality, the underlying essence of the entity 'to be'. In a drama setting the pre-text may be an article in a newspaper, an artifact (prop), a theme from a piece of literature, a poem, a painting. Dominic James (1993) used Goya's "The Third of May", as a pre-text into some evocative writing-in-role (writing as the character in the text). The students' writing serves as a most eloquent advocate for the use of Process Drama as the means for engaging the shared world and creating Smith's authorial audience.

Voice of Integration

Ken Byron (1986), an English educator, delineates the need to use Process Drama conventions to assist students in accessing the shared world and engaging the authorial audience with texts that are remote in time and space. In his book, Byron (1986) examines the epistemological underpinnings for combining drama and English and its practical application. First it is necessary to understand where the two disciplines are situated regarding the presentation and acquisition of knowledge. "English is about working on the knowledge we have acquired from the unsystematic processes of living, about giving expression to it and making it into a firmer and more conscious kind of living" (Medway as cited in Byron, 1986, p.19). "Drama enables children to understand what they know, but do not yet know they know" (Heathcote as cited in Byron, 1986, p.19). Byron concludes, "Both can (as Heathcote and Medway indicate) bring into consciousness our implicit, intuitive and affective understandings, so that we can examine them, employ them and link them with our intellectual understandings in a holistic way of knowing ourselves and the world. Both mediate these understandings through fictional forms, in which language occupies a central place" (p. 20).

Before embarking on the path towards Davidson's (1986) triangulation in the English classroom, the use of Process Drama will require a pre-text which is the literary text being studied. Therefore, it is necessary to be aware of the differences between the narrative text and dramatic text (creative process). Byron articulates these clearly. Narration is second-order abstraction, mediated by the author/voice. It is what HAS happened. Drama is first-order abstraction, unmediated; it is immediate, interpreted by the participant/audience as it happens. What IS happening. The viewpoint in narration is selected for the reader, and constitutes a private situation between the reader and writer. Process Drama is shared, public, and interactive; participants can choose their viewpoint. Narration as already mentioned uses a single sign system, the written text. Drama uses multiple sign systems in combination.

Narration accesses a different use of time, which tends to be linear, sequential, and onward moving. Drama dwells in the present (Heathcote as cited in Byron, 1986, p. 74).

Furthermore, Byron argues that bringing both affective and intellectual knowing into consciousness in such a manner as to create a foundational understanding requires a system of language which is representative for both ways of perceiving the world. Drama allows students to move beyond the single sign system of the written word. It utilizes a multiple sign system: written, verbal, silence, movement, stillness, spatial relationship, lighting, and costume (Byron, 1986, p. 77). Therefore, through its multiple sign system "Drama mode allows us to elaborate the narrative and to expand our apprehensions of the entire pattern of events, attitudes, behaviours and interactions which the narrative represents selectively" (p. 75). The literary text is not irrevocably altered by the elaboration but the meaning of the text is illuminated through the interactional experience.

This approach allows for different methods of processing information and many ways of engaging and synthesizing information. All these are available to the students and each sign system provides another dimension for meaning making. Taken together these sign systems allow a transmediation from one art form to another. Such transformation enhances the interpretation of the literature by requiring a close attention to the essence of the material. During the transformation students make the text their own, not peripheral to their world, but integral to their world. The text is informed and re-created by the reader/participant and in turn it informs and re-creates the reader/participant's perceptions, enlivening meaning and deepening awareness.

Voice of Praxis

Sheila Robbie (1995), an ESL teacher in Portugal, provides an excellent example of Process Drama as a means to enliven literature. She used drama as a way of enriching her students' writing and urges others to apply what she and her students have learned.

She found that using a theme, an extract or a story was a 'way in' to the drama for those students unfamiliar with drama. Two of the ideas Robbie shared involved the theme of drugs; a theme stimulated by a recent news report of drug smuggling off the coast of Portugal while the other involved presenting the class with the first part of a Greek myth which the students then completed. When it comes to the writing, although the teacher may well have started out with specific writing opportunities in mind, other writing opportunities presented themselves within the context of the drama as it developed. Due to time constraints the question of whether to write in-role during the workshop or after was often entertained. What seemed to really work was to relate student writing to the workshop. Because all the writing arose from the drama or furthered the drama, it was no longer perceived as lifeless or mechanical. Further to this, style and content was experimented with within the safe confines of the drama. "Later this developed into reflective writing or more abstract discursive compositions. The 'blank page' no longer became a problem" (Robbie, 1995, p. 106).

The students in Robbie's class spoke eloquently themselves about the advantage Process Drama had for their writing experience. For example one student commented:

> What I find most difficult in essays is to start writing them. Sometimes I don't know what I should write. I can't find ideas. Drama helps me because by remembering, I can imagine something more vivid. I'll explain: in drama we live in a large variety of moments by acting and in essays we live with words as we write them on the paper. It's easier when we have already lived these moments. We write the kind of essays where you put your entire mind, and by the end you feel that you have really done something. You wrote down on paper feelings, emotion; you expressed them to others. Yes, it helps a great deal (p.107).

Robbie (1995) found there was little need to remind the students about register or tone in their writing as these developed naturally from the drama work and their response to it. They were in the situation; they were living it, therefore they could write it appropriately. "It was as if the concrete, the abstract and the symbolic worlds had become fused with the real world" (Robbie, 1995, p.110-111). Drama deals with what it means to be human. It is not simply a system or avenue to an unreal world. When students take part in an experience meanings are made.

Voices Articulating an Integrated Approach

The voices reviewed here call for a more integrated teaching model of drama and English than currently exists in Alberta. Based on Davidson's (1986) philosophy of communicative interaction, the literary theories of Dasenbrock (1993) and Kent (1993) affirm that, for communication to be complete there must be triangulation. This communication structure can only happen with the interaction of a reader, a text and the shared world. When connection is made with the 'other', the shared world, the prior theories readers have brought to their understanding of the text are reconfigured and will ultimately evolve into a passing theory. Process Drama provides the linking mechanism that moves the reader from prior theory to passing theory through access of the shared world. Further, Process Drama affords the reader the opportunity to achieve the position of the authorial reader because it permits a way of knowing a remote time and space through an affective medium. Therefore the teaching of literature through the conventions of Process Drama integrates the latest thinking in literary criticism.

Within one class there exist multiple ways of knowing and synthesizing knowledge. Therefore English educators need a structure which accommodates and celebrates this multiplicity. Process Drama does this; it accommodates Gradner's (1993) multiple intelligences, and provides "validation of these ways of knowing not otherwise available" (O'Neill, 1995. p.16) in an English classroom. When students are able to synthesize their passing theory through writing, the responses demonstrate deeper awareness and sensitivity to the original text. Students do not leave the classroom, take off their "drama hat" and put on their "writing hat". They take their "drama hat" with them (Robbie, 1995, p.121). Process Drama in the English classroom is in essence the construction of a text from a text, leading to the possibility of generating other texts. Clearly there is strength to Robbie's argument when she maintains "the need to investigate, describe and theorize further the essence, potential and significance of educational drama" (p.123). My thesis will build upon her views in developing its argument.

We have seen that English and drama require "the deliberate setting up of conditions in which significant experiences occur" (O'Neill, 1995, p. 23). A valid question for educators is: "Do these significant experiences have cognitive content?"

The fact is that there are aspects of drama that clearly demonstrate the demanding and sophisticated cognitive process inherent in the art form. Not only does drama operate in multiple sign systems; it requires the ability to use imagination and sensibility, to recognize the possibilities and limitation within the medium. In addition, it demands the need for attention to detail, nuance and implication. It also fosters the willingness to seize upon the unexpected during learning and actualize it. Besides these, the cognitive elements (Courtney, 1990) are present in the readiness to change the intended goal, in the cooperative nature of the process and in the use of each other's ideas to foster the creative process. Clearly, then, multi-leveled cognition plays in this approach.

In sum, if Davidson (1986), Dasenbrock (1993), Kent (1993), and Smith (1998) provide the theoretical grounding for this thesis regarding the discipline of English, then the theories and applications of O'Neill (1995) and Byron (1986) clearly underpin and demonstrate the benefits of integrating Process Drama and literature. When the enriching voices of praxis such as Robbie (1995) and James (1993) are blended with those of the theorists, the result is a clear call for Process Drama as a critical ingredient for facilitating understanding and empowerment of student learning in English language arts. By placing students in a creative or liminal situation, they can be freed from many of the restraints that hamper their educational achievements today. This Process Drama approach can lead to enriched learning experiences and meaning making in English.

CHAPTER II

VOICES OF APPROACH: RESEARCH METHOD

According to the Myers-Briggs Type Indicator, 75% of the world's population is extravert (Myers, 1985). The extravert interest is in the "outer world of actions, objects and persons" (McCaulley & Natter, 1980, p. 97) and thus they learn best with their mouths open. McCaulley and Natter (1980) claim that many youth who are disruptive are so because the instructional style does not meet student learning style. McCauley and Natter conclude that instructional styles must be expanded to meet the diverse needs of all students. My belief and research regarding the mediation of literature through Process Drama conventions is designed to address the learning needs of all students. My work creates an environment to which today's students can relate. The episodic nature of Process Drama creates an interactive setting for multiple intelligence learning. In this situation students engage as active participants, experiencing the literature with their mouths open while accessing the multiple sign systems, leading to enhanced meaning making.

The Voice of the Bricoleur: Qualitative Inquiry

In order to understand the phenomenon of student engagement with literature through the use of Process Drama, I required a research approach that emphasized and made evident "strong naturalistic, holistic, cultural and phenomenological interests"

(Stake, 1998, p. 86). Further, I required a form of inquiry which allowed me as much freedom to investigate as possible. I knew that my own role would be multifaceted; therefore the concept of a bricoleur, a "Jack of all trades or a kind of professional do-it – yourself person" (Levi-Strauss, as cited in Denzin and Lincoln, 1998, p. 3) appealed to my idea of research. Specifically, several reasons demanded a qualitative approach to this study (Creswell, 1998, p.17 – 18). The first of these centers on my primary research question, **"In what ways can Process Drama be integrated into the English curriculum to enrich meaning-making in the study of literature and in the area of writing?"**

This initial question leads to more specific areas for investigation: **a) "In what ways does the incorporation of Process Drama address the sixth strand of language arts, i.e. representation, as required by *The Common Curriculum Framework for English Language Arts, Kindergarten to Grade 12 (1998) and the Program of Studies for Senior High School English Language Arts, Pilot Draft, April 2000?"* b) "How do students respond to specific Process Drama conventions during the teaching of a play at the English 20 level?" and c) "What Process Drama conventions might be most appropriate for the experienced English teacher with no drama background?"**

The very nature of the primary question and the subsidiary ones demand a research design that examines what is going on in the study by providing a detailed description of the situation. Further, I am convinced that this idea of mediating literature through drama is an area that needs to be explored. There are theories available as I have outlined in Chapter One that articulate perspectives regarding human communicative interaction, literature, multi-cultural literature, learning styles and the attributes of Process Drama. From these theories arises the importance of documenting a practical integration of Davidson (1986) and Neelands (1990), leading to a new thesis of integrating Process Drama and literature to create an episodic, engaged learning environment. As well, qualitative methodology affords me the opportunity to give a detailed picture of my topic, and my study demands a natural setting, the setting of the classroom. Qualitative research involves "watching people in their own territory and interacting with them in their own language on their turf" (M. Gall, W. Borg, J. Gall, 1996, p. 547) to learn about the phenomenon from the perspective of those in the field. In addition, qualitative methodology also allows me to speak to the reader in the first person that gives a greater sense of immediacy an intimacy which I feel is absolutely necessary if the results of the research are to be fully understood. I maintain that this approach and my retelling of the events will be most accessible to other researchers and to teachers in the field. Luckily, I had "sufficient time and resources" (Creswell, 1998, p.18) to collect extensive data that facilitated the retelling of the events. Finally, this methodology appealed to me because it cast me in the role of an "active learner" (Creswell, p. 18) who was participating in the situation and not simply observing. This last reason for choosing a qualitative approach is predominant as my role in this research was participatory within several roles.

The Process of Approaching My Research

When I entered the Master's programme in 1998, the voice of my own reflective muse had already been active articulating a need for change in my teaching presentation.

My reflections arose from my successful experiences using drama strategies to mediate English literature. At this point, I believe it is important to clarify the term drama. According to Neelands, it is

> the direct experience shared when people imagine and behave as if they were other than themselves in some other place and at another time. It is a meaning-making endeavor that interprets life and helps us to understand our world. Like other art forms, it uses symbols as a means of shaping and crafting and expressing feelings and ideas, and participants are involved both as spectator and participant, in exploration and in performance (1990, p.1).

This concept of drama allows for both the developmental aspect and the performance aspect normally associated with theatre. However, in this drama the developmental and the performance may be happening at one and the same time. To my classroom experiences were added the course with Jonothon Neelands on Process Drama, a mode of expression that "proceeds without a written script but includes important episodes that will be composed and rehearsed rather than improvised. The episodic structure of process drama allows the gradual articulation of a complex dramatic world and enables it to be extended and elaborated" (O'Neill, 1995, p. xvi). In turn, Neelands' course led to my involvement with Dr. Lang's (1998) collaborative action research: a formal study which helped me to arrive at several assumptions about the use of Process Drama conventions as a means to mediate literature and move students towards a deeper understanding of that literature. As these assumptions germinated in my mind, they took a major role in shaping my understandings regarding my own research.

My assumptions centred on the 'as if' reality of Process Drama. In this 'as if' reality students have the opportunity to explore situations, conflicts and problems, which are not necessarily part of their real life experience. Exploration of and reflection upon these experiences requires negotiation within the collaborative environment of the drama world thus providing the students with opportunities for meaningful and creative human interaction. When the 'as if' reality of Process Drama centers on literature, students engage the set text directly through experience. The use of the term 'text' was an issue debated in the formulation of the pilot for the Senior High School English Language Arts Program of Study. For the benefit of my colleagues reading my research, I wish to distinguish between the 'text' of Sophocles' play *Antigone* used in the unit I taught and the 'text' that the students created in their dramatic 'as if' reality. Therefore, I refer to Sophocles' play as the "set text (that) can be defined as the class or group reader which is set by the teacher for study" (Evans, 1984, p. 93). The use of the set text as a springboard for the dramatic text evolving from the Process Drama conventions offers an "organisational focal point" (p. 93). Engaging the set text through the experiential dramatic text deepens understanding. In effect, the set text becomes part of the students' lived experience in the 'as if' reality. I saw first hand how this approach engaged students through experience.

In the world of professional theatre there is a phrase which captures the process of rehearsal to performance, "From the page to the stage". Using Process Drama to mediate literature in the classroom changes that phrase to, "From the page to the heart". My teaching experience had indicated that approaching literature through the experiential mode of drama allowed the literature to enter the hearts of the students, thus it was not only an intellectual experience, but also an emotional experience, a part of them.

My teaching and the work done with Dr. Lang suggested that the students' intellectual and affective knowledge acquired through Process Drama transferred to their writing, resulting in richer, deeper responses. In addition, the Process Drama environment involved multiple modes of expression: verbal, written, visual, auditory, and kinesthetic. Students, therefore, had diverse 'ways in' to knowing and 'ways of' expressing what they knew. The modalities of drama actualized the multiple attributes of learning. These assumptions became my intellectual underpinnings.

The personal belief system I developed in the school was, I felt, reinforced by the Western Canadian Protocol's recognition of a sixth strand of learning called 'representation'. This strand of learning in part expects students to learn and demonstrate their learning through a 'hands on', kinesthetic approach; to reconfigure and illustrate their intuitive understanding through a symbolic language beyond the symbol system of the printed word. I recognized that the representational strand was complimented by my idea of experiencing literature through the medium of Process Drama. In addition to the work of the Western Canadian Protocol, Alberta Learning was creating a New Senior High School English Language Arts Program of Studies. One of the aspects of this new program of studies was to align itself with the representational strand. I believed that my work at the junior high school level and my developing conviction about the value of Process Drama as a mediating teaching approach to literature spoke to both the official positions current in the province of Alberta. Now was the time for me to take my idea out of my own room and formally research it for application to the high school English curriculum.

During the early part of 1998, I wrote up my request for a Leave for Professional Improvement for the Edmonton Public School Board and a Master's Proposal for the University of Alberta. I centered these proposals on my own intuitive teacher knowledge that Process Drama was an active learning methodology and thus facilitated the Western Canadian Protocol and the New High School English Language Arts Program of Studies. As well as the creation of the documents, I met with Dr. Joe Norris, professor in Secondary Education Drama, at the University of Alberta to discuss my ideas and the direction I was hoping to take. At that time I remember discussing with Dr. Norris my desire to integrate my love for English, Drama and Ancient Greek theatre. Dr. Norris leaned back in his chair, scrutinized me and replied, "That's a tall order." I did realize I might be trying to integrate too many elements, but I never lost sight of my love for Ancient Greek theatre. When the approval for the Professional Leave and the acceptance into the graduate program came through, I began my course work. It should come as no surprise that part of the course work involved study in Ancient Greek theatre.

Through my course-work at the university, I formed a close friendship with a fellow graduate student and English teacher. We worked collaboratively on a number of projects in several courses. One of the collaborative sessions occasioned our looking at teaching archetypes through the play *Antigone* by Sophocle. Our collaborative work drew together ideas from Davidsons' (1986) theory of "communicative interaction" and Dasenbrock's (1992) "scene of learning" for multicultural literature. My colleague brought these theorists to our discussion and I brought my ideas about Neelands" (1990) Process Drama as a methodology to create Dasenbrock's scene of learning. From our intensive collaborative work emerged a paper grounded in theory and made practice through the mediation of Process Drama conventions. This paper cast the play *Antigone* as the means to illuminate the concept of archetype for an English 20 class over a six-week period. That initiative became the basis for testing the application of these ideas in the field, thereby constituting my research.

It has to be acknowledged that I did move somewhat in my conception of a research project. The selection of this case study shifted. My original plan had been to document the techniques of an experienced Drama and English teacher teaching both subjects together to discover which of this teacher's techniques would be the most transferable to a 'regular' English classroom with an English teacher and students with little or no Drama background. This approach would have been more along the lines of an explanatory case study. My experiences at the university realigned my research. With the completion of the collaborative paper on teaching *Antigone,* I was excited about the potential of these ideas. For a time, I considered doing a multiple case study, the first with a senior Drama-English specialist and the second of me teaching *Antigone.* I realized that time and my inexperience in case study strongly motivated me to do a single case study (Gall, et.al, p. 553). Even as I realized that I needed a more comfortable framework for my study and one that more nearly addressed my questions, I was aware that there were very few projects at the senior high school level of a teacher introducing Process Drama conventions to teach English literature. Hence, this became a particular instance that had possibilities for transferability to other classrooms.

With these considerations in mind I narrowed my research plan to one bounded descriptive case study. I decided to test my ideas in the field by taking the *Antigone* unit into a classroom. I was faced with a dilemma at this juncture; I did not teach at a high school and had no access to a high school English teacher who might be willing to try this unit with me in a team teaching situation or allow me to teach the unit. Once more my colleague at the university played a pivotal role in facilitating the actualization of my case study. She offered to ask her English department for a volunteer who would be interested in having me come in to teach this experimental unit. On hearing her suggestion I was both delighted and fearful; delighted that I might have the opportunity to do all that I had once told my advisor, Dr. Norris, I wanted to do and fearful that I would indeed be in a high school teaching someone else's class. Also, this personal involvement with the phenomenon and the participants moved me to a descriptive case study approach rather than an explanatory case study approach as would have operated in my first idea.

The dilemma of having a class to teach was resolved when my colleague announced the preliminary approval of the principal of the high school, the English Department head and a member of the English department. I then, met with the 'gatekeepers' (Gall, et. al., p. 554). It turned out that this innovative teaching strategy was something the English Department was eager to encourage amongst the staff. By articulating my ideas enthusiastically to the principal and English department, I in effect gained entry to the environment I wished to research, and the projected class became the 'field site' for my research. It was an English 20 class of thirty students, exactly the group for which the unit had been designed. I had a class!

The events that would shape most of my remaining tenure at the University were set in motion. Once the official approvals at the University and the school were obtained. I met early in March with the classroom teacher. I outlined my ideas and discussed the timeline, which I believed necessary for the whole unit as originally created. I discovered that the six weeks, which included seeing the students once a day, was not feasible. The reality would be approximately four weeks seeing the students three times a week. I also found that of the thirteen class periods one was reduced from the normal hour to forty minutes due to a school activity. Obviously major revisions to the unit were necessary for this 'real' educational setting. I also discovered that the classroom teacher was not keen on team teaching the unit, but wished to observe me teaching. She was interested in assisting in the handling of the video cameras that comprised part of my data collection system. This situation meant that I would be both researcher and teacher working with someone else's class at the end of an academic year. All these realities were to play a role as the research progressed.

The Case Study: Analysis and Application

Introduction to Case Study

My choice of case study tradition within the family of qualitative research was driven by the epistemological question "What can be learned from this single case?" (Stake, 1998, p. 86) The specific tradition that shaped the overall direction of this research was the "intrinsic case study" (p. 88). The intrinsic case study allows the researcher to examine in significant detail one particular setting or one particular phenomenon, and to draw conclusions from that "bounded system" (Creswell, 1998, p. 61) that can be applied in other jurisdictions. In addition, this phenomenon must be seen from the " perspective of the participants involved in the phenomenon" (Gall et. al, 1996, p. 545). The specificity, particularity and participant perspectives of a case study design drew me towards my own understanding of what was important in this study and "the opportunity to learn (was) of the primary importance" (Stake, 1998, p. 86) to me.

The specific phenomenon of interest to me was the use of Process Drama to mediate literature and enhance student engagement with the literature and their writing about that literature. The bounded system for this research was an English 20 class in an urban high school where I took on the multiple role of teacher/researcher as I incorporated Process Drama conventions to teach Sophocles' *Antigone* over a period of 13 one-hour periods. The perspectives available in this case study were numerous. In my roles as teacher/researcher, I was directly involved in generating data but this was not the sole data available. As is necessary with case study, I ensured "multiple sources of information (Creswell, 1998, p.62) were generated taking the forms of direct observations, participant observations, physical artifacts and audio-visual documentation. Such variety of information sources reflected masses of descriptive material; many details were collected which might not appear immediately relevant to the topic. At the same time, part of the data had the researcher, that is, myself, as an integral part of the material. For example, my videos showed me trying very hard to develop an awareness of certain Process Drama conventions. Since teacher/researcher were one, I had certain outcomes I wanted both as a teacher and as a researcher, but these were not necessarily the same throughout the project. Indeed, my stance towards the data as a teacher and as a researcher at times reflected significant differences. The importance of the stance towards 'the observed' however predisposed me towards the researcher, even while I was teaching.

There are important issues arising out of such a stance towards data. One of particular relevance to this research is that the line of demarcation between the context of the researcher and that of the phenomenon and participant is blurred. In this case, being a teacher and a researcher at the same time meant simultaneously being part of the data-generating environment while standing aside from that environment and evaluating it for research purposes. This posed its own interpretive problems for the case study approach. It was difficult during and after the research to be absolutely sure which role was actually evaluating the data as it was sifted, which voice was articulating the analysis. Even now I am not always absolutely positive that a complete separation of these voices is possible or in fact desirable.

Another important feature was the volume of data; case study usually involves detailed and comprehensive collections of data, not all of which will be absolutely germane to the study. Sifting and articulating this data through "thick description", a phrase coined by the anthropologist Clifford Geertz to describe the way that he retold data before he began the process of finding out what it all meant (Geertz, 1973), is a monumental effort. The preponderance of such collections belies the point that this is still data from at least two different perspectives, one from the person being observed, one from the observer.

In order to attempt some clarification of the perspective of data I relied on the two positions normally identified in case study, the emic and etic. The perspective of the group that is being observed is referred to as the **emic** perspective, while the perspective of the outside researcher is usually designated as the **etic.** The etic perspective "helps them (i.e. researchers) make conceptual and theoretical sense of the case, and to report the findings so that their contribution to the literature is clear"(Gall et. al, 1996, p. 548). The presence of the two potentially different perspectives on the material indicates another important feature of case study: There cannot be one 'absolute' collection of data…there may well be multiple sources of relevant data for a phenomenon. Moreover, since the researcher is solitary in such a tradition, some form of engagement governs the data; that is, the case study focuses upon data that arises in the observed environment, but is then interpreted to have significance for those who stand outside or partially outside that environment. So my research was to utilize a familiar environment for English teachers, the English classroom, and to draw conclusions from my classroom that I thought would be applicable to others'. I realized that "Researchers generally do case studies for one of three purposes: to produce detailed descriptions of a phenomenon, to develop possible explanations of it, or to evaluate the phenomenon"(Gall et. al, 1996, p. 549). In my research study, I provide a detailed description, a possible explanation for the phenomenon and then assess it for the benefit of my fellow teachers.

Critical Elements in Case Study: The Story

The goal of the case study is not, however to just gather 'facts' and list them; rather it has the more profound intention to determine what underlying linkages may be found within the data so that organizing principles or operative structures can be elucidated. Thus rather than discuss techniques and theories, I would rather tell the story of this research. From this story telling, will come an attempt to determine what lies 'below the surface'. To that end Chapter Three deals with the drama of the research through thick description leading ultimately in Chapter Four to what I believe are the meanings and intentions inherent in that description.

Despite the fact that researchers cannot be said to be hunting blindly for meanings, a key idea of the case study is that it is a 'grounded-data-theory'. That is, that categories should be derived directly from the data not imposed from other researchers' theories (Gall, et. al., 1996, p. 564). Case study researchers are particularly concerned that categories are grounded in a particular set of data, and this has been an important element in my research.

In addition, categories seek to explain phenomenon as well as describe it. Because of this emphasis on explanation, the categories are considered theoretical (Gall et. al, p. 565), since they arise from the search for meaningful principles operating within the data. Therefore, as will be evident, the categories that took shape after sifting the data were due to the frequency and quality of responses to 'specific' Process Drama conventions. I developed my own categories by studying the data, identifying significant phenomena and deciding which had important similarities. This process of noting frequency, evaluating quality responses and identifying important similarities was the basis for my interpretive work, indeed these specific categories shape my analysis for the classroom teacher. (See Appendix 5)

At the same time, I hope that the process will be useful to others, who might apply it in their own classes. It is my conviction that the resulting story of this research project will be attractive to my teaching colleagues. I have made every attempt to "encapsulate complex meaning into a finite report" and at the same time provide a " sufficient descriptive narrative so that the readers can vicariously experience these happenings and draw their own conclusions" (Stake, 1998, p. 100). I hope they will see fit to adopt some of these conventions to their classes, since it allows the internal hermeneutic to be made explicit and ultimately to illustrate the external hermeneutic of the Western Canadian Protocol and the Senior High School English Language Arts Program of Study.

The Process of Research: The Ethical Issues

I tried to apply what are known as ecological ethics (Gall et. al, 1996, p. 556). I considered the participants as members of a recognized "larger cultural and social system," (Gall et. al. p.556) and I was very aware of the larger implications of my specific decisions and actions as these impacted both on teacher and students. One impact of this proposed research made me somewhat uncomfortable. I was delighted that a teacher had volunteered her class for this research, however, I was concerned that the students had had no real say in whether they wanted to be part of the research. They were indeed captive subjects and as yet unknown subjects to me as I was to them. The first indication the students had about the research work was when their classroom teacher explained that I would be coming in to teach them; this happened approximately two weeks before I arrived. She assured them that the material being taught was part of the curriculum and only the teaching methodology was different. I would have preferred the opportunity to talk to the students well in advance of the research beginning in order to introduce the work, the methodology and myself. Building trust in a drama context is very important to the general success of the work, yet both the students and I were going to be entering into this experiential mode without having even seen each other. My commitments at the university and the schedule of the English 20 class did not mesh; so I had to wait until a week before the research was to begin to actually talk to the class myself. I did send consent forms to the classroom teacher that outlined the research work and the student's role in it; these were distributed to the students for them to fill out and sign. The classroom teacher also signed a consent form. In addition, the students' parents were informed of the nature of the study in a letter to which was attached a consent form for their child's participation in the research. The right to opt out of the research data was clearly stated in the letter of consent and I reiterated this verbally when I first met with the students. Only those students and only students of those parents who consented were used in the research study. All other students participated in the normal activities of the class, but I did not use their image, work or conversations. I made it clear that a verbal request to the teacher or me was all that was needed for the students to withdraw from the study. I further assured the students and their parents that the use of/reference to all student images, work, words, and ideas would be used in ways that protected the confidentiality and anonymity of the student. Only one student asked not to be included so all references to this student on tape, or in written work was not factored in. To ensure this anonymity I did not use the names of the students, the teacher or the school.

The Process of Research: A Sketch of My Research and Its Alterations

Until the end of May when I would begin teaching in the high school classroom, my time was divided between course work and reconstructing the unit to fit the real time available. I had several conversations with the classroom teacher; we reviewed the manner in which I was cutting down the original unit and she shared with me her understanding of the class and what she thought they would be able to do in the time frame. There were several aspects to this time frame as it turned out. It was not just the reduction to four weeks, three times a week, but also the reality of an hour class time. I had not taught in this time allotment and was unsure just what could be covered. To address this issue, I created detailed lesson plans for every day but of course was guessing at what could be accomplished in an hour. Another element of the time factor for which I could not plan was the time of year. I was teaching this unit at the end of May and the first two weeks of June. Many teachers will recognize this as a time of reduced energy level for students. The end of the school year was at hand and final exams loomed just ahead. It is impossible to say just how much impact this had on the students, but I was aware of the possible negative aspect of this timing. I wondered if the students would look at this research as a time to 'play' at the end of the year. Just how seriously would they take this new teacher and her ideas? I believe the data does indicate that some of the students did in fact treat the research as 'play' time, while others made a concerted effort to try the new approach and actually found there was something there for them. When I spoke to the classroom teacher in the summer to clarify some comments she had made in her journal, she informed me that most of the English 20 class had written on *Antigone* for their final exam topic. In her opinion they had done better work on this essay than expected. Of course it is impossible to say if this is the result of my work with them or simply that *Antigone* was the last literary work studied and therefore freshest in their minds. It could well be that both situations play their role.

As well as trying to make adjustments for the time frame I had other preparations to consider. This consisted of designing the masks, which I planned to use for one of the Process Drama conventions, Role on the Wall. I should point out that I use the term conventions meaning "indicators of the way in which time, space and presence can interact and be imaginatively shaped to create different kinds of meanings in theatre". (Neelands, 1990, p. 4) Role on the Wall was one of many conventions I used, all of which can be found in *Structuring Drama Work* (Neelands, 1990). The definitions for these terms also appear within the body of the unit and in Appendix 4. I created the mask images for Role on the Wall with the assistance of another colleague from my home-based school. I found images of Greek masks, copied them onto acetates, blew them up on the overhead, and traced the images onto to large separate pieces of paper. These became the images for the characters of the play. Next, I sorted through my extensive magazine photograph collection to choose those that would be placed on the classroom walls as a means to create a setting and visual context for the archetypal conflict of the individual versus the state. In order to further the students' understanding of the antecedent action of the play, I ran off information on the Cadmus family tree, and provided a map of ancient Greece. I wished to situate the play *Antigone* in its historical context by relating the vicissitudes of the family up to the moment the play begins. This was done with a view to helping the students access the shared world. As for the text itself and its discussion as literature, I created section questions that were designed to help the students in a close reading. I also created section quizzes to check for basic understanding of the readings, which would have to be done at home due to the shortage of time. Close inspection of the original unit revealed that my university colleague and I had not created enough roles for the Role Card convention for groups of five students; so I added the additional characters. As a result of the reduced time allotment, I pared down the number of drama conventions and decided on the final written assignment for the students.

The Process of Research: Tailoring the Project

From the beginning of the research, I was aware of Wolcott's advice regarding thinking; that is think " finish to start" (Gall et. al., 1996, p.456). Also, I knew I would require extensive description, Geertz's "thick description", due to the very nature of the study and its accompanying situation. Yet, at the same time, I realized research roles alone would not yield sufficient data to be considered adequate for the designation thick description. I wanted to present "detailed vignettes" with an "abundance of direct quotations" (Wolcott as cited in Gall et. al., p. 561). I also knew I needed sufficient material in order to arrive at categories that would then permit an organizational frame work within which to retell the research drama. The retelling had to be clear and detailed enough to allow the reader to 'live' the experience with the students. At the same time this retelling had to be accurate enough to point to the theoretical connections. Therefore, I determined to use several data collection strategies. I decided videotapes were one method of collection. I used two cameras my own and one from the University. One was positioned at the back of the room to cover the front, capturing the drama work as it unfolded. The other was set up at the front of the room recording the group work at the students' desks and the Role on the Wall which was located on the room's back wall. Further data collection was done through the student and teacher journals for which I provided 'prompts' to stimulate responses regarding the Process Drama work used in the class. I also kept a reflective research journal on the day to day developments. The artifacts of the Role on the Wall provided another data collection system, as did the essays the students wrote as the culminating assignment for the unit. My final data collection method was a reflective letter the students wrote to me after I had left and the research was done. I hoped by this approach to free the students' responses, as I was not physically present to influence them one way or the other. I also hoped that it would take the place of individual interviews. I left suggestions or prompts that they might consider in their response. This was given and collected by the classroom teacher.

The Process of Research: The Contextual Issues

When my course work at the university ended, I was poised to begin my research work in the field. I must admit that at this point I did not feel much like a researcher. I felt more like a beginning teacher or even a student teacher. I was entering an unknown situation. The grammatically incorrect phrase from the old Star Trek series, “To boldly go where no man has gone before,” suddenly had a personal meaning for me. I had never taught senior high school English, nor the play *Antigone*, nor been a researcher and teacher simultaneously, nor taken over someone else’s class while that teacher was still present in the room except as a student teacher some twenty-six years ago, nor had I been in a situation where the room I worked in was not my own. When I contemplated all these ‘never before’s’ I felt as a crew member of the Star Ship Enterprise must feel when she hurtles toward a new and unknown universe. The words of Robert Stake regarding the particular research site echoed almost ominously, “ Qualitative researchers are guests in the private space of the world” (Stake, 1998, p. 103).

The first aspect of my new universe concerned the room situation. I had known from the beginning that the classroom teacher did not have a room of her own; she shared a space with another teacher who taught a different subject. On my first day in the classroom I discovered that I would not be able to leave my display material up. In fact, due to the nature of the subject regularly taught in this room, all but one wall was covered with student material. My unit depended to some degree on building an environment to support the shared world and the scene of learning: images of the individual versus the state, ancient Greece, large masks for the Role on the Wall and posters on the definitions and examples of the Process Drama conventions. The first three classes taught in this room were fraught with tension. I struggled each day to set up the cameras and the displays and then to take this all down before the end of the period so as not to interfere with the student teacher who was teaching in the room after me. The set up and strike of these displays ate into the time I had in the class. I realized I needed to find a room where I could at least leave up the images. One afternoon was spent canvassing the school to find an alternate room. My search proved fruitful. The following week I held the English class in a room where I felt the images would be secure. I was not only concerned with the security of the images once up for display, but I also did not want to infringe upon the other subject taught in this new room. I was most relieved to know that on both accounts I had no worries. This move greatly reduced the stress on me as researcher and as teacher. It did create some stress for the students who now had another 'new' situation to deal with. It took them a couple of periods to adjust to the room switch, in remembering and finding it and in working in it. In sum, the situation of the physical room was one concern with which I dealt that turned out rather successfully.

The Process of Research: The Etic/Emic Dilemma of Teacher/Researcher

Balancing decisions made by teacher and researcher proved an interesting situation and provided me with two of my roles. I was constantly aware that I played multiple roles in the classroom: a guest, a teacher, a researcher, and a colleague. I was also in some respects a beginning teacher or student teacher. Certainly in the first few classes I found this last role to be dominant. I was aware from student body language and facial expression that they were assessing my ability to teach them, and I was keenly aware of the presence of the classroom teacher. These two factors combined to make me feel uneasy and off balance. I had not experienced that sensation for more than twenty years and it was not particularly pleasant. When I left the classroom and discussed marks with the classroom teacher, I was a colleague. When I went home to write my journal I was a researcher trying to sift the days events with the evaluative researcher eye. Even as I did this I was aware that I was also seeing my work in the classroom and the students' responses as the teacher reflecting on the benefit of a certain activity or my response to a given situation. Playing all these roles was far more complex than I had originally imagined when I undertook the research. In retrospect, I believe I would prefer teaching my own class and doing the research with this group. In such a situation the trust level would already be established and the tensions created by the multiple roles might have been alleviated. As well the time line would have been in my control and more of what was originally intended might have been accomplished. Since I did not have that choice, I had to return to case study theory and confront the emic/etic dilemma. Just where did all the information, from these many sources fit in the rarefied environment of the dichotomy between insider and outsider? Frankly I was sometimes confused as to which role I was playing at any given moment.

However, given the situation, the multiple roles could not be avoided. I had hoped to team teach the unit and thereby engage the classroom teacher actively in the process, but that was not possible. So I was in the position of both researcher and teacher. In my researcher mode I found myself in class being 'detached' from the students and watching and listening to the events in the classroom as if I was recording data in the making. This detachment was also evident in my journal as I recorded the scenes I had witnessed that day; I made judgments about the efficacy of the Process Drama convention even as I wrote. I remember witnessing occasions in class and reminding myself to record that as important data. It was this researcher persona who was most frustrated with the room situation and the mistakes made with the camera. On one occasion I forgot to turn on the camera at the front of the classroom which meant I lost valuable visual data on the students' first response to the Role on the Wall convention. There was also the day one of the cameras malfunctioned so I only had data from one camera. The use of video certainly had its drawbacks particularly in recording sound. This is most clearly evident when attempting to capture the emerging understandings taking place in the groups. Even for the performances at the front of the room the camera located there could not always pick up all the words.

Still, the internal hermeneutic analysis of the video was very valuable for easing into the reflection of the classroom situation. They showed me what the students had done that I had missed in hand recording their scenes. In addition the videos revealed student reactions to the instructions, their interactions during discussions and rehearsals and their performances. The tapes also gave me dialogue of students while they worked in their groups, something I did not record in my journal. This data proved very insightful. In addition, the tapes revealed many of the subtle nuances of language and means of relating that operated in the groups. Further, I was able to see in some detail how the students responded to the individual Process Drama conventions as they were introduced, worked on and then presented. This was most noticeable with the Role on the

Wall. Even extraneous things like conversations or banging desks helped locate me in the context of the environment … providing an amount of material for "thick description," which when coupled with student and researcher journals began to recreate the situation. Meanings and intentions inherent in the data accompanied this situation (Gall et. al, 1996, p. 549).

Beyond the technical difficulties were the human problems of attendance. This had its impact on the group work done in the unit and on the student response journals. As the researcher, I decided to ask the students for their response to the Process Drama conventions as we used them and so I handed these out on the day the conventions were introduced. I had also decided to collect these journals at the end of the research cycle, the day they wrote their essay. However, I ultimately had no control over whether these were completed or not. About half the students turned in their journals, not all of which were complete. The researcher persona had also decided on a reflective letter to be written when the research was over. All the students submitted letters summarizing their feelings about the work.

The Process of Research: The Vagaries of Data

The necessities of the researcher impacted upon the teacher persona. The time constraint at the beginning and end of the first three classes due to the research materials to set up and take down, put the teacher persona at a disadvantage in terms of energy and teaching balance. In addition, the teacher persona sometimes made teaching decisions about the need to cover certain material in more detail or to go with a line of discussion which impacted the time frame for collecting research data needed by the research persona. Certainly the teacher persona had an obligation to the students, the curriculum and the regular teacher to provide evaluation. To that end I had section quizzes, marks for attendance, assessment of group work (done collaboratively by the regular teacher and me), and the final in-class essay which took the form of a lawyer's summation to the jury in defense of either Antigone or Creon. Time was allotted to the quizzes, the essay and to the section questions; needless to say, all of these required materials had direct impact on the amount of time available for the Process Drama conventions.

Thus, to summarize, the artifacts collected by the researcher persona included the video tapes, the student journals, the reflective letters, the teacher journal, my journal, the in-class essays, and the Role on the Wall masks, a significant amount of data. This was deceptive. Not all of these were as complete as I might have hoped. As I have already mentioned, there were gaps in the videotapes due to either human or technical malfunction. Furthermore, by not watching the videos after each session, I experienced some confusion between the view of teacher as against the researcher. Thus, where the emergent information might have indicated changing positions of cameras or asking the classroom teacher for more help, these were not accomplished, and I felt that some important data was lost.

The **student journals** were an integral part of data collection although something of a mixed bag. To stimulate the student responses I, as researcher, provided prompts. In retrospect, I feel that some of these were not well worded or did not really address the use of the conventions adequately. I wonder now if I should not have requested the journal entries at specific times throughout the research cycle. Having this emergent data would have indicated a change in prompts and perhaps have insured the submission of more journals. Of those students who did submit their journals some spent more time on their responses than others did. However, those students who responded consistently gave me data that was immediate and insightful. I was able to trace the development of their understanding of the play and their understanding of the how the Process Drama conventions worked to enhance their understanding of the play. They also made pointed comments about the advantages and disadvantages of working with groups. This raised a question regarding how the groups had been organized and whether I should have changed the groups half way through the work. The classroom teacher did the organization of the groups; I felt she had a better understanding of the dynamics of the class and which students would work best together. As the teacher persona, I realized half way through the work that some students were feeling dissatisfied with their groupings, but as a guest and colleague I felt reluctant to step in and change the groups created by the classroom teacher. As the teacher persona I also knew that staying with the same groups afforded each member the opportunity to become increasingly comfortable with all the members and offered a sense of community. Yet, I was also aware as the teacher persona that for some groups the sameness increased a sense of frustration due to lack of participation by certain members. The situations within the groups no doubt played a factor in the quality of the drama work and the willingness to risk when new Process Drama conventions were introduced thus it impacted the data and the research.

All the students provided me with an emic perspective in the **reflective letter**, responding in part to the questions I left for them to dialogue. It is evident that not all took the request seriously. As with the journals, I found that those students who wished to communicate their feelings clearly discussed their perception of the work and how it had impacted their learning. I believe that having them write this letter at the end of the unit, following a weekend break and after I had left the school gave them a greater sense of freedom to say what they really wanted. These letters proved to be an excellent source of data as the students reflected on the events of the past four weeks and the learning that they had encountered.

Perhaps the most problematic outcome of this research for me was whether or not I could say that the enriched meaning making actually was translated into the written work the students did as a final assignment. The final written assignment, an **in-class essay**, took the form of a lawyer's summation to the jury in defense of either Antigone's action or Creon's action. To prepare the students for this 'writing in role', they spent the second last class sharing trial scenes using any of the Role Card characters (see Appendix 3) and any of the Process Drama conventions (see Appendix 4). One of my reflections on this preparatory class suggested that time was again the major factor. This period turned out to be the hour class that was cut to forty minutes due to a school assembly. I felt that the students did not have enough time to prepare for this drama work and consequently the scenes did not carry very much intellectual depth of argumentation. Nor was I able to deepen the understanding during the debriefing as time was again the biggest enemy. I had hoped the students would include references to the drama work and the comments of certain characters in their summations. As I looked at the data this happened to a certain extent, but not as much as I had hoped. There were oblique references to the 'citizens' or to the 'friends of Haemon' both of which were characters developed in the Process Drama convention of the Role Cards. However, actual quotes from these characters did not make it into the summation essay. I had hoped that the essay data would enable me to point to specific evidence of enriching student writing through the integration of Process Drama conventions. This situation would have clearly responded to the second part of my primary research question. Such support was not clear. As researcher reflecting, I realize now that one way I might have addressed this issue was to have had the students take on the role of a court reporter and write down significant comments as part of a trial transcript. These records would then be available to the lawyer to draw on for his/her final summation. This would have extended the drama work and provided clearer data within the writing assignment.

However, this writing can not be discounted completely, for what was evident in many of the essays was a personal, impassioned voice. Their writing had the feel of a lawyer defending his or her client and the arguments echoed positions that had been brought out in the drama work. How much of this was due to the Process Drama work or to the opportunity to write an essay in-role and whether taking roles in class enhanced being able to write in-role is not clear. What is obvious is the engaged and impassioned voices which offsets the lack of specific quotes from the Process Drama episodes. It is also perhaps true that the enriched writing I had anticipated was not within my purview to assess as I had no other material from these students against which to measure it. However, I might have gotten students to comment on their perceptions of this writing assignment in comparison to others they had done.

As researcher, I found the internal hermeneutic analysis of the **Role on the Wall** masks provided intriguing data demonstrating the development of student understanding of characters in the play. For those students who took the search for descriptive words and phrases seriously and pondered the colour and placement of such words, the Role on the Wall was a meaning making opportunity for them. It allowed them to 'see' the development of the character and the developing perceptions of this character by others. It also allowed me as researcher to 'see' the evidence of their emerging understanding in a concrete artifact. Role on the Wall also gave the students some physical representation of the characters about whom they spoke when in role as the friends or relatives or wives. The students moved beyond simple words when they had to choose colour, shape, manner of inscribing and placement; they were engaged with another symbol system. From their intent as evidenced by the video and their journal entries many students found this a novel approach to meaning making. However, I realized that sufficient time was not available to discuss what the students were learning through this convention and towards the end of the unit interest dropped off. The richness of this data suffered as a result.

The etic perspective available in the **teacher journal** was not as in depth as I had imagined because the journal was not kept as I had hoped. I did receive an assessment of the overall work in the form of a reflective letter. However, this outside observer did provide some conceptual and theoretical sense to the research. This final assessment was useful in helping me to understand how this whole process appeared to someone who had no drama background. The classroom teacher provided me with many 'in the moment' comments which were recorded in my journal and thus became data.

I chose to keep a detailed **research journal** recording what happened in each class; this provided another etic perspective. The journal entries were not just for those days where Process Drama conventions were explored, but included all the days of instruction and group work. The detail of these journal entries made it possible for me to reconstruct not only the events as they unfolded but my feelings about the events. As researcher, I was also able to see the huge impact that my shrinking time frame had on the unit as a whole and on my choices for the Process Drama conventions. I remember my advisor giving me an additional Process Drama convention to use, for I could see that certain groups were most comfortable using the Tableau with Inner and Outer Dialogue yet needed something more to encourage them to create sequential episodes. The addition of the Slide Show convention (see Appendix 4) allowed the students to explore more fully their emerging understanding of the situation in the set text. Further, my journal entries proved invaluable for replacing information lost on the days that the video camera had a problem. The combination of the videos, my research journal, the student response journal and the reflective letter became the backbone of the research data and indicated which data information was most relevant and where I should focus the emphasis of discussion.

The sifting of this data utilized an interpretational analysis, "the process of examining case study data closely in order to find constructs, themes, and patterns that can be used to describe and explain the phenomenon being studied" (Gall et. al. 1996, p. 562). Examination of the data made evident the constructs inherent in the data. These constructs took the form of categories "a certain type of phenomenon mentioned in the database" (p. 564). Also, the categories were grounded in the data and not taken from an outside theory (Gall et. al, p. 565). The frequency of student use of certain Process Drama conventions and their attitudes toward these conventions became the categories evident within the phenomenon. Thus frequency and attitude focused my further sifting. During this sifting, I realized there were additional questions emerging; flexibility to explore and address these new questions was a major advantage of the case study. Some questions particular to this aspect of my research and addressed in Chapter III are as follows:

1) Which drama conventions used in the unit did the students find most engaging for the study of the play?
2) In what ways did the use of drama conventions assist the meaning-making process in the study of the play?
3) In what ways did the students believe their cognitive domain had been expanded through the use of Process Drama conventions?
4) What specific experiences in the classroom occasioned this perception?

As I continued my analysis and interpretation, I also realized certain themes were emerging. Themes such as understanding archetype, group work, peer presentation, physical and spatial communication, character analysis, implicit aesthetic code, repetition, fun and multiple symbol system appeared consistently in the data. These shaped the interpretation I thought classroom teachers might find interesting should they chose to apply Process Drama conventions in their own classroom. This analysis is delineated in Appendix 5.

The Process of Research: Validity and Reliability?

Before discussing the validity and reliability of this research certain premises need to be articulated. Firstly, I do not believe it is possible to present a totally objective view of the world or a studied phenomenon. Further, I believe that the individual constructs knowledge in his perceived reality. As well, in this research design, the researcher, namely me, was a central part of the study and my reflexive attitude impacted on the study in process as in analysis. Finally, I do not believe that any one inquiry method or attending knowledge is more 'true' than another. (Gall et. al, 1996, p. 572) All these beliefs put me in the interpretive researcher's camp, and arriving at an understanding of validity and reliability of my researcher's knowledge necessitates applying four criteria: usefulness, contextual completeness, researcher position and reporting style (Gall et. al., p. 572). The usefulness of this study will be the enlightenment the readers experience as they study the phenomenon of this case study and put into practice the theories I have illustrated. The second criterion involves contextual completeness. I believe the presentation of this case study provides that in the areas of history, physical setting, activities, temporal order of events, significant events and member's perceptions (Gall et. al., p. 573) To this list must also be added the mulitvocality and the evidence of tacit knowledge. In so far as mutivocality is concerned not all the participants spoke with a unified voice but rather the data clearly demonstrates the various points of view and responses to the events of the study. Tacit knowledge was also an important criterion in this research and was most noticeable when I viewed the videos and could see a demonstration of understanding which the students did not articulate in their journals or other written material. The criterion of researcher positioning was one, which was particularly applicable to this research. This criterion demanded that the researcher be sensitive to her position in the study. I was acutely aware of my position and its impact on the study especially as that position changed with my various roles. The last criterion of reporting style is one, which I have tried to provide. Through my thick description of the phenomenon I have attempted to draw the reader into the situation in as personal, 'in the moment' manner as possible. I hope with this kind of description verisimilitude can be achieved (Gall et. al., 1996, p. 574). With these four primary criteria in place I believe that concerns of validity and reliability in my research and the knowledge gained from this research has been accomplished.

The Process of Research: Dissemination and Utilization

This thesis has been created with more than the academic reader in mind. I have purposefully tried to write this work so that it will be accessible to English teachers with little or no background in drama. In writing this case study, I have tried to create a story that allows the reader to vicariously experience the situation in the classroom as it unfolded in the moment. (Stake, as cited in Donmoyer, 1990, p. 192)

Not only have I written this document to be accessible, I have also made myself accessible to my colleagues through providing in-services and workshops. I presented portions of my work at the regional English Language Arts Council Conference in 1999, at the system-wide Professional Development Day in 1999, at the WEST Cast Conference in 1999, at Congress 2000 and at the Provincial English Language Arts Council Conference in 2000.

My new position at an urban high school has afforded me the opportunity to put into practice the integration of Process Drama conventions and English as part of the pilot project for the new English 10H and 10G. My work in this area and my research is being shared with my colleagues at this school. I have already agreed to give a workshop on my research to my new English department. The information I will share includes the particular teaching/learning episodes and techniques used in the classroom.

I believe this research adds vital data regarding an innovative methodology in the instruction of English by providing clear explanation and concrete examples for the use of this approach in the classroom. I believe such use will extend and improve student understanding of English literature.

The generalizability or as Donmoyer suggests "utilization" (Donmoyer, 1990, p. 186) of this case study will be evident in the responsibility of the reader. In the presentation of my research through a case study approach, I have tried to provide the vicarious experience that will allow for the three stages Donmoyer articulates. These include "accessibility" (p. 193); I have tried to take the reader to a unique place where s/he may have not been before and make that place 'real'. I have attempted to make clear what I saw as researcher in the hope that the reader would see things that "otherwise might not be seen" (p. 194). Lastly, I hope the story of my research decreases the defensiveness that some teachers may feel when confronted with a new approach to teaching (Donmoyer, 1990). By showing and discussing the situations I encountered in this research it is possible that other teacher readers will be more open to these suggestions than they would be if asked to produce the results in their own class. Ultimately, it is the responsibility of my teacher colleagues to decide on the applicability of my findings to their situation. I have already been gratified to see that the workshop, which I gave at the System-Wide Professional Development Day, has born fruit. At a recent Advanced Placement in-service a colleague who had attended the System-Wide PD Day reported she had used some of the Process Drama conventions to teach the play *The Crucible*. I was delighted to hear of her success and the other teachers present indicated their desire to know more of this teaching approach. I have every reason to believe, therefore, that the generalizability or utilization of my work has already taken root.

CHAPTER III

THE 'RESEARCH DRAMA': TRANSMEDIATION OF ANTIGONE- PRESENTATION

PROLOGUE

"Thus play I in one person many people."
Shakespeare, Richard II, V, 5:31

In order to explicate the unfolding drama of this chapter, I will employ and take the role of one of the three principal speaking actors. This convention was prevalent in the time of Sophocles when he wrote for the competition at the Festival of the Great Dionysia. This limited-actor convention required that one actor play multiple roles; these roles were denoted through the changing of masks or prosopon. In the action of this research drama, *Transmediation of Antigone*, I will be changing the prosopon through which I speak and indeed the three different prosopa will denote the action of my different roles, will express different points of view and different intents. One prosopon is *the narrator prosopon* who relates the concrete situation as it unfolds. The second prosopon is the *teacher prosopon* who articulates through an inner dialogue the rationale of the situation and the interaction with the students as their work evolved. The final prosopon is the *researcher prosopon* who will discuss the evidence.

As mentioned above, there are three principal speaking actors in the limited actor convention. The two other principal speaking actors in the *Transmediation of Antigone* will be the students represented collectively by the *student prosopon*. This prosopon will relate the students' experience in and opinions about this research drama. The third principal speaking actor is the classroom teacher in whose class I taught, so called to distinguish this role from the teacher prosopon above, and represented by the *classroom teacher prosopon*. This prosopon will give her reactions to and understandings of the unfolding drama. The prosopa of these two principal speaking actors add their contributions thus enlightening the overall drama.

For those who may wish to get a feel for the unit in its entirety, see Appendix 2 prior to reading further here.

RESEARCHER PROSOPON: SETTING THE SCENE FOR THE READER

The story of Antigone, daughter of Oedipus, was well known to the Athenian audience of Sophocles. The play begins with Antigone attempting to convince her sister Ismene that together they must defy the order of their uncle, King Creon. Creon has decreed that his nephews' bodies, the brothers of Antigone and Ismene, are to be treated in a specific manner. Polynices, who had attacked Thebes in order to force his brother Eteocles to fulfill their father's wish and share the throne, has died in battle at the hand of Eteocles. As a result, Creon declares Polynices a traitor and sentences his body to rot on the battlefield. Eteocles has also died as a result of the wounds he sustained in battle with Polynices, but his body is to be given a royal burial. Ismene is unsure about helping Antigone bury Polynice's body and says she cannot defy the edict of the king. Antigone is disgusted with her sister's weakness and goes off to bury Polynice's body.

Shortly, a guard arrives to say that the body has been buried and Creon threatens dire consequences if the perpetrator of the deed is not found. As Creon and the Chorus discuss the nature of his decree and the punishment for disobeying, the guard reenters with Antigone. She admits boldly that she buried the body of her brother and is ready to suffer the punishment. Antigone maintains that the law of the gods is superior to any man-made laws. Creon in his fury tries to implicate Ismene in the traitorous act but Antigone will not let her sister take any credit. Creon has Antigone lead off to her doom.

Haemon, Creon's son and Antigone's fiancé tries to sway his father from carrying out the awful death sentence, but to no avail. Haemon announces that Creon will see him no more and storms off. The Chorus is distraught by this schism between father and son, and suggests to Creon that he consult the soothsayer, Tiresias. When Tiresias arrives he warns Creon to be more lenient or the results will be devastating. Creon decides to rescue Antigone from the cave to which he had sent her to die of starvation, but he arrives too late. He finds that Antigone has hung herself and Haemon has committed suicide with her. Returning to the palace, Creon is given the news that his wife, Eurydice, has also committed suicide on hearing of her son's death. Creon is left a broken man.

NARRATOR PROSOPON: *SETTING THE SCENE*

Although this thesis and this chapter in particular are concerned with the use of Process Drama conventions to engage students with literature, before that discussion can begin it is necessary to 'set the scene' for this work for the reader as was done for the students. When the students entered for the first lesson, they were presented with a number of visual stimulants displayed on the walls around the room. Some of the images related to protest, specifically a young woman protester being removed from the street by police. There were seven images related to war: one depicted the desiccated skull of a soldier, while another showed a woman (mother?) bending over the fallen body of a soldier. There were images of elderly men and of young women as well as a poster from the film *Artemisia*. In addition to these images there was a drawing of a 5th century Greek theatre and a black line drawing of a Greek tragic mask. Once the class had followed my instructions to take the opportunity to study the images and discuss amongst themselves what they thought these images might relate to or mean their ideas were shared as a class and recorded by me on the overhead.

Time was spent discussing several concepts such as Greek theatre in the 5th century, mask and the use of the mask, drama, play form, chorus, archetype and archetypal pattern/theme. An overhead was provided on which was a definition of archetype, its Greek derivation, some brief examples and its relation to character, theme and conflict. At this point the specific conflict/theme of individual in conflict with the state was introduced. The students brainstormed examples of this situation. Some of the people and situations the students associated with this archetypal conflict were Ghandi, Nelson Mandela, Ludwig and Boonstra, Martin Luther King, Louis Riel and Anne Frank. These were recorded on the overhead and would become the spring board idea for their first work with a Process Drama convention, Tableau.

TEACHER PROSOPON: *RATIONALE FOR TABLEAU EPISODE*

This ‘research drama’ will explore the various Process Drama conventions that were used to engage the English 20 students with the set text of Sophocle’s play *Antigone*. In a drama class, time is spent in orienting students to the creative world of drama, in building trust, teamwork and cooperation. This is done largely through participating in a series of trust building games or exercises. Not only do these build trust they also set down the parameters of effective group work and cooperation.

In the English classroom, due to time constraints and curriculum demands it is important to remember to choose a drama convention which will be a low threat level and help build trust and cooperation. I have found in past work with junior high school English students, that Tableau or Still Image can work well for a class with little or no previous drama experience. It is an excellent entry level drama convention because there is a low threat level associated with it; it helps in building trust among the group members and the class while at the same time building cooperation.

Because I was working with grade 11 English students who had very little if any exposure to drama, I felt it was necessary to introduce them slowly to the conventions of drama. Hence, I chose to begin the Process Drama work by exposing the students to the convention of Tableau. Tableau or "still-image" (Neelands, 1991, p. 19) is a frozen picture. The image created through the placement of the group member's bodies represents a "moment, idea or theme" (p. 19). This approach not only gentles the students into the use of drama, it allows for the sixth strand of the language arts, representation. Tableau permits the students to represent what is intellectually perceived, to take a complex idea and depict it physically. As a learning opportunity, Tableau provides a "highly selective way of crystallizing meaning into concrete images, a very economical and controlled form of expression as well as a sign to be interpreted or read by observers; groups are able to represent more than they would be able to communicate through words alone. . ." (p. 19). Therefore, beginning with Tableau, facilitates the process of joining the requirements of English to the environment of drama.

In addition, Tableau work is used to get the interest of the student and to build a context for the extra-textual work in which the students will be involved. I felt getting the interest of the students right at the beginning of this work was important. I was aware that this class had little drama background and according to their classroom teacher, although they had worked in groups before, it had never been for a sustained period of time as would be required with this unit. Having the students count off from 1 to 5 facilitated the formation of groups; 30 students in the class resulted in 5 groups of 6 individuals. This method of group formation was done for the introduction of the first two Process Drama conventions; however, once the students had started reading the play they were divided into 6 groups with 5 individuals on the recommendation of the classroom teacher. This procedure was used because the classroom teacher knew the class dynamics and tried to make sure there was at least one 'strong' student in each group. These 6 groups remained together for the rest of the unit.

NARRATOR PROSOPON: *PREPARING FOR TABLEAU EPISODE*

The room was decorated with images that would lead the students to speculate on the ideas and relevance of the play and its theme. The pictures and the discussion assisted the students in building a context that they then took into representation. With respect to building the context for the extra-textual work, the initial tableau work of physically representing the conflict of the individual vs. the state provided the students with a concrete understanding of this archetypal situation. Representing this understanding also allowed the students to explore what they knew about creating a story line. They had the option of presenting their tableau work from one of three crucial moments in a plot development: initial incident, climax or resolution.

The initial instructions regarding the attributes of tableau included not only an explanation of the still image characteristic, but also the use of proximity, levels, focus, body angles, gestures, body language and facial expression. To remind the students as they discussed and rehearsed their tableaux, the following appeared on the board:

> "Remember: What are you thinking/feeling? What do you want to do? How close, how far are you? What level are you on? What is your status? What are you doing? Where are you looking? What is your body angle? What is your facial expression? What gesture are you making? What is your body language saying?"

As the students discussed their ideas and began their first attempts at rehearsing their tableaux, the teacher moved among the groups guiding, reminding and clarifying. The teacher spent time with each group asking questions.

> "Are you taking the role of the individual?"
> "Yes."
> "How might you be standing in relation to the others?"
> "Against the wall."
> " What is the individual feeling? What are you feeling in this position?"

Another group had the same idea of the individual against the wall. In this group the other members were grabbing at the individual. This group was asked such questions as, "Would all the members of the group being doing exactly the same thing? Feeling exactly the same way?" The group discussed this and there was some movement toward variation amongst the members of the group as to the 'degree' of 'grabbing'.

Another group was asked, "Was there a leader? Where is this person in relation to the group? In relation to the individual?"

NARRATOR PROSOPON: *EPISODE OF TABLEAUX IN PROCESS*

The process of this work took the form of group discussion, rehearsal, presentation and debriefing by the class and in discussion with the group. After rehearsal, the students showed their tableaux. Of the five groups, three were using many of the aspects of tableau work especially the ideas of levels and body angle. All the groups had understood and used the proximity, body language and gesture attributes of Tableau. Following the presentation of the work, the students debriefed, with teacher guidance, what they saw as audience and what the group had intended. The discussion included where in a story line these tableaux might be situated. The reactions of the class included a lot of smiles and offering suggestions and interpretations of what they saw.

Group one spaced themselves across the width of the front of the class. On the extreme stage right (audience left) was one boy. It was interesting to note when given the verbal cue of a count down to three to hit the frozen image, he threw his shoulders back, threw out his chest, flung his head back and clenched his fists. In the centre of the scene was a girl, her head was down, her hands were crossed over her body in a protective manner and her body was inclined toward the lone male character stage right as she is frozen mid stride. On the extreme stage left (audience right) and further away from the audience were a group of four students in a semi-circle. They were all standing in a similar pose with their arms akimbo and their weight thrust on one hip. Their visual focus seemed to be off and past the lone character as if not 'seeing' him and yet aware of him. During the debriefing, the actors were very clear about their relationships and thoughts. The lone male was the individual, defiant and angry. The girl in the centre of the scene said, " I can see where he (lone male) is going and I want to join, but I am scared of what the others will do to me." The first actor of the group is looking at the girl in the centre and declares, "I am mad at him!" (indicating the individual) The next actor of the group is turned to the girl on her left and has put her hand on this girl's arm as if to get her attention. She said, "I am definitely a member of this group and I don't like what is happening." The next girl of the semi-circle claimed she was angry at the individual. The last member of the group was looking at the boy on the other end of the semi-circle with an expression, which suggested reassurance. When asked she said, "I am mad at her (pointing at the girl in the centre) for leaving our group."

Group two had an individual lying down, two boys with legs raised in mid-kick were clustered around the fallen person, a third boy was standing on a chair with a stick (meter stick) aimed at the boy on the floor. Two more students were involved; the girl was offering the fallen student assistance and the last boy was standing off at a distance. During the debriefing the student who had set himself off from the others was asked what he was thinking at the moment of the Tableau. He spoke of his uncertainty regarding whether he should take action either in support of or against the individual; he expressed his fear of the leader and possible reprisal if he acted to help the individual. The girl offering assistance expressed her fear of what would happen to her after she helped the individual. On boy had positioned himself to the right of the leader on the chair and was not physically part of the group surrounding the individual. When asked what he was thinking he replied that he was glad it wasn't him, and he was definitely behind the leader. He considered himself to be as he put it, "the enforcer," he followed orders, "Yes, sir!"

Group three presented a situation where three boys were clustered around two figures. One of the two was on his back trying to hold off the other who had his hand over the mouth of his victim. Three boys were bent over with outstretched arms; the centre one of the threesome had his arm drawn back as if to punch while the others looked as if they were trying to pull one fellow off the other. When they were asked who the individual was, the boy who had the other down on the floor said, "I am! And that guy (pointing at the fallen figure) is the old leader. I won!" The individual had overcome the leader of the state, and others were trying to stop him. The class seemed somewhat confused and asked questions about the position of the 'old leader' and what was going to happen to the 'individual' who had attacked the leader. The members of the group were adamant that this tableau was at the end of the story line. When asked during the debriefing, each boy had inner thoughts and an understanding of his relationship to the others. One of the boys leaning over to pull the individual off the leader said, "I will keep him away from my leader." The boy whose arm was raised as if to punch said, "I am the police officer. I will take out this guy (pointing at the individual)."

Group four had a visually compact tableau, full of arrested energy. Members of the group, a la a football tackle, were grabbing at and apparently holding back the individual. They spoke of this as being the beginning of story. "Will she break through or be swallowed by the group?" This was the way the performers understood this moment.

When the debriefing began in class some of the students were unsure of the meaning of this rather symbolic image. One girl in the class spoke up and said, "She (pointing to the girl in the centre being restrained) is trying to push them all away and just…get out there." Another member of the class offered the suggestion that this was the climactic moment. When the members of the group restraining the individual were asked if any one was uncertain about stopping this person their response was immediate and strong. "No, we are a solid force."

Group five, in contrast, created a quiet and very still image. One student sat off to one side looking at the group while the group had their backs turned to the seated person. However, one member of the group had her body angled in such a manner as to suggest she might turn back. There was a feeling of the group shunning the individual. This was not as physically intense a scene as group four's but the emotional impact was just as significant. During the debriefing the class members were very sure which actor was the individual, the one sitting by himself. The class also characterized the reaction of the group members as passive especially when seen in contrast with the previous group. When the class was asked about their impressions of the group in the scene one student responded with " They're anti-social." Another student suggested "They're laughing so it is pretty passive." A third student remarked, " Their backs are turned to the individual so they are passive. She (indicating the group member with her head turned toward the individual) was sort of turned so maybe she wanted to join him or at least wasn't sure about being with the group anymore."

TEACHER PROSOPON: *MY REACTIONS*

Both the classroom teacher and I spoke of the symbolic nature of the Tableaux. I was delighted at how quickly the students bought into the idea of the group working to create a still image of a complicated theme. With little encouragement, the groups got into the discussion of ideas and from there with a little encouragement they got to their feet and tried out the idea. I was also amazed that group two moved so naturally into the use of props by using the meter stick and chair. It was interesting to hear group three correct the classes' perception regarding who the leader was. The group members were very certain in their own minds that in their scenario the individual had come out on top and was now the leader. On hearing them talk this out in the debriefing session, I felt the class was automatically moving towards the next stage of the work which would include the use of dialogue. Not only was participation in the groups well done, but the class demonstrated attentiveness as an audience with students shifting in their seats to see all the actors of a group and turning to each other at the end of the scenes to comment on what they had seen. Most noteworthy was the applause for the scenes. The class let each group know they appreciated the work displayed without prompting from me. As commentators during the debriefing, the class members offered insightful interpretations of the scenes and questioned when they did not understand. I did very little interpreting as either the actors spoke or the class members offered their take on specific questions I asked such as "Who do you think the leader is?" or "Do you think everyone is thinking/feeling the same? How do you know?"

RESEARCHER PROSOPON: *EVIDENCE*

The classroom teacher and I were both very pleased to see how quickly the students picked up the abstract idea of using Tableau and applied it to the archetypal conflict of the individual vs. the state. In a telephone conversation the night after I introduced the convention of Tableau, the classroom teacher commented…

> *Classroom teacher prosopon*: I am surprised and very pleased to see so many students buying into the drama idea. Tableau is a very abstract idea for these students to catch on to and I wouldn't have thought they would 'get it' so quickly or work on it so enthusiastically. I find myself curious as to how the tableaux will come out."

At this point in the work, I, as teacher, felt gratified and pleased with the student response to the drama convention of Tableau. I believe that in a relatively short period of time we have created a positive atmosphere on which to build toward the rest of the research into Process Drama conventions.

Using Tableau as the introduction to the drama work was a deliberate decision. The structure of this process removes the necessity of both speech and movement, yet allows the participants to create a dramatic world. "The selective use of a tableau as a unit of activity within process drama releases participants from the demands of action…" (O'Neill, 1995, p.127) However, it is no less demanding in its requirements than any other convention. Students working within this convention must make deliberate choices regarding the physical composition and in doing this they embody their personal understanding in a physical picturization; they re-present what they kinesthetically already know and create a meaning to be 'read' by the audience. For all that, it is still an admirable means into drama work for the initiate. Tableau work allowed the shy student to be involved with minimum threat.

> *Student prosopon*: "I'm really shy so I was very awry [wary] of this drama convention. However, tableau is a very active form of English. It makes students learn in a different environment, perhaps making people learn better. Tableau is not the everyday 'sit in the desk' class, but a fun way of learning a new drama convention idea."

Tableau was used as an entry-level drama convention, yet there is nothing elementary in its use for it demands of the participants an ability to abstract knowledge by translating it into a symbolic physical entity. It allows time to be suspended and the message to be analyzed and reflected upon by the audience who have become in a sense voyeurs. "The stillness of tableaux sequences suspends time, causing the eye to focus on an image and slows down the process of input. This increases the critical activity of the mind. It regulates the dialectic interplay of word and image." (B. Marranca as cited in O'Neill, p. 127)

For the students their realization of physicalizing their understanding of the archetypal theme was a unique and significant meaning making experience. In their journals the students articulated their response to this convention. The thoughts of each student will be set off separately.

> *Student prosopon*: I thought that the process drama convention tableau is really neat and cool. It is really fun to actually come up with a tableau because you get to try new things. … it helps you picture the idea better.
>
> - different, exciting approach…- made class a little more fun cause we actually got to get out of seat and use our imagination
>
> Today we used the process drama convention Tableau which is a frozen image, something that I have never

> experienced before. This approach shows how feelings and emotions can be expressed rather then using words to describe them. I felt weird using the tableau's at first but after I began to get the hang of it. My group and I came up with a really good tableau showing conflict between an individual and the sate. I felt comfortable doing the tableau because I understood what we were supposed to learn and also what we were required to do.
>
> - the tableau is like a picture that "speaks a 1000 words"

The work to this point has addressed several of the General Outcomes specified in the Western Canadian Protocol and reiterated in the Program of Studies for Senior High School English Discussion Draft March 31, 1999 and the Pilot Draft April 2000. I will be using the Pilot Draft 2000 as reference because the wordings, additions and timeliness are most nearly reflected in this research work. The GO's represented in my work so far include GO #1 and GO #5.

"General Outcome 1

Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.

- 1.1 **Discover** possibilities
    - 1.1.1 **Form** tentative understandings, interpretations and positions
    - 1.1.2 **Experiment** with language, image and structure
- 1.2 **Extend** awareness
    - 1.2.1 **Consider** new perspectives
    - 1.2.2 **Express** preferences, and expand interests
    - 1.2.3 **Set** personal goals for learning" (p.12)

GO#1 requires that students will "listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences" (p.12). The tableau work done by the students addresses four of the six strands of learning as they explore the thoughts, ideas, feelings and experiences of the individual vs. the state archetypal conflict through speaking, listening, viewing and representing. The specific outcomes of GO#1 dealt with include discovering possibilities and extending awareness. Through the tableau work the students were representing their ideas and feelings about the archetypal conflict. Listening and speaking were integral to the rehearsal part of the work while the students worked out the way in which they would share their emerging understanding. They experimented with image and the structure of that image in order to communicate their tentative understandings.

General Outcome #5 was also addressed.

"General Outcome 5

> **Students will listen, speak, read, write, view, and represent to respect, support and collaborate with others.**
>
> 5.1 **Respect** others and strengthen community
>
> > 5.1.1 **Use** language and image to show respect and consideration
> >
> > 5.1.2 **Appreciate** diversity of expression, opinion and perspective
> >
> > 5.1.3 **Recognize** accomplishments and events
>
> 5.2 **Work** within a group
>
> > 5.2.1 **Cooperate** with others and contribute to group processes
> >
> > 5.2.2 **Understand** and evaluate group processes" (p. 13)

GO#5 requires that students "listen, speak, read, write, view and represent to respect, support and collaborate with others." (p. 13)

The specific outcome of respecting others and strengthening community was clearly demonstrated in the rehearsal process where the students worked diligently to prepare their scene for presentation. The responses of the audience to the work were enthusiastic and clearly indicated an appreciation for the variety of concepts presented. Not only did students recognize those scenes that accomplished the goal set out and created a clear meaning, they also were quick to point out if the group did not meet the criteria either in preparedness or in commitment to the work. Students commented repeatedly in their journals, letters and to me as they worked in their groups, that they found the group work stimulating and fulfilling. They realized that several heads were better than one when it came to understanding a concept. Hence, the cooperation amongst he members of the groups, and the contributions were of benefit to all the group members.

TEACHER PROSOPON: *RATIONALE FOR TABLEAU WITH INNER/OUTER DIALOGUE*

The next step in the Process Drama integration was to introduce two more Process Drama conventions; these were the use of Outer Dialogue and Inner Dialogue. The work begins with the creation of a tableau to represent a certain situation. Once the tableau has been established and on an agreed signal, either my clap or the students' group signal, each member of the tableau speaks the 'outer' dialogue, this is what a person might say aloud in the given situation. Once everyone has spoken, the same order of speakers is used and on a signal each group member utters aloud the inner thoughts of the character. This inner dialogue sometimes referred to as "Thought Tracking" (J. Neelands, 1990, pg. 54) is spoken aloud so that the audience is now privy to the private thoughts of the person in the tableau. This Process Drama convention "reveals publicly the private thoughts/reactions of participants-in-role at specific moments in the action so as to develop a reflective attitude towards the action and to contrast thinking-for-self with outward appearances or dialogue" (p. 54). Being able to hear the inner thoughts relates to the sub-text of the tableau. In addition, having experienced the development of sub-text within the active Process Drama convention is useful for the students when they are reading the play and analyzing the sub-text of the script. The use of Tableau with Inner/Outer Dialogue requires the students to reflect upon and analyze the situation of their tableau and their role within that context. Neelands (1990) claims that, "Hearing other thoughts generates a sensitive/feeling response to the content…" (Neelands, 1990, p. 54).

Expanding Tableau with the Inner/Outer dialogue convention provides the students with an opportunity to experience building a narrative by exploring briefly the relation between meaning which is public and private. This slowing down of the drama and revealing the private affords the actors the opportunity to deepen the drama for themselves and for the audience. Not only is the content of the drama deepened, the commitment of the students to the drama is deepened. This deepened commitment is most noticeable in the quality of the inner dialogue the student offers. In support of this, Neelands states, "Many of the conventions require personal commitment and a level of seriousness and sensitivity which can be difficult for some students to sustain" (p.50). In addition, the students are working from a base that they have experienced with some sense of success. Thus the addition of the Inner and Outer Dialogue does not push their comfort level too much, but allows them to stretch safely.

TEACHER PROSOPON: *TABLEAU WITH INNER/OUTER DIALOGUE EPISODE*

When I introduced these two Process Drama conventions the students were very attentive. After my explanation of how these conventions worked the students wanted to know how they would move from the outer to the inner dialogue. It was decided they would go into their tableau and I would act as 'prompter' by counting to 3 at which point each member of the group would speak his/her outer dialogue and on the second count of 3 the inner dialogue would be given.

The situations the students used for this exercise came from a list which they had generated in a previous class and which I had put up on the overhead. Each group chose a situation to elaborate with the Process Drama conventions of Tableau with Inner and Outer Dialogue. The situations included how to deal with a teenage pregnancy, hiding a Jewish person during World War II, protesting environmental pollution, working to effect animal protection, being a conscientious objector, demanding the right to vote, demanding recognition for either religious or language rights, defying a parent to be with a loved one, and refusing to take a racially segregated bus. These situations grew from the list of individual vs. the state that they had created in the first class after viewing the room display. There were connections to such names as Mandela, Martin Luther King, Louis Riel, Anne Frank and Ludwig and Boonstra. The latter were two men accused of bombing oil wells as a means to protest the contamination of their environment by the oil companies. I instructed that their scene must use the situation to demonstrate one individual asking a friend or family member for help in what might be considered an act of social conscience.

I asked the students to read over the list individually and chose one or two with which they felt a personal connection. Then I asked the students to return to the groups they had used for the tableau work. This they did quickly and quietly. Once in their groups each student had time to talk about which situations appealed to him/her and then the group through the use of consensus decided which situation they were going to use.

While the students worked in their groups, I reminded them of the elements of tableau such as levels, proximity, focus, body angles, gestures, body language and facial expression.

As the rehearsal process developed I was delighted to see how involved in the work some groups became. They moved tables around and created a 'set' at the front. Other group members made props to use in their scene. When it was time to present, it was unnecessary to ask the students to go up; before I could call the number of the next group, that group was already going up to get ready.

With each group before they started, I checked if they wanted me to cue them with the 1-2-3 count for first the Tableau, then the Inner Dialogue and lastly, the Outer Dialogue. All the groups wanted me to cue them. I should note here that I made a decision to do Inner Dialogue before Outer Dialogue and in retrospect I think this was not as strong an organization. Hearing the 'politically correct or polite" comment first and then the inner, 'real' thoughts would have made for a stronger impact emotionally and an intellectual revelation. I have done this kind of work since and found the sequence of

Outer and then Inner to be more significant both for the performers and for the audience as each experiences an “Ah, ha!” moment.

NARRATOR PROSOPON: *TABLEAU WITH INNER/OUTER DIALOGUE EPISODE*

Group One presented the teenage pregnancy. For this scene the six students were standing in an arch with a boy and girl at the centre arms linked. Two girls were standing to the right of the couple and a girl and a boy were standing to the left. Of the two girls standing to the right of the couple, the girl nearest the ‘bride’ had her arm around the shoulder of the ‘bride’, her body angled in toward this girl and she was looking at the ‘bride’. The other girl of this pair was turned away from the couple and the girl with her arm around the ‘bride’. This actress was looking at the other pair across from her. The two individuals to the left were standing in very stiff poses with their arms crossed; they were not really looking at the couple, but rather past them to the audience. The dialogue moved from stage right to stage left (audience left to right).

Inner Dialogue

1st speaker: I support her, but I am shocked
2nd speaker: Everything will be all right.
3rd speaker: I can’t believe all this is happening. I don’t know what I am doing here
4th speaker: Didn’t I use a condom that night?
5th speaker: I am shocked that they are actually going through with this ridiculous wedding!
6th speaker: I think this is their responsibility.

Outer Dialogue

1st speaker: I am not sure about this (this girl had some trouble catching on to the idea of public and private dialogue and had to be helped by her fellow actors and prompted by me to think about what her character would be saying or thinking. The girl wanted to tell me rather than show the class.)

2nd speaker: I know you two love each other.
3rd speaker: I love you. (as she gazes up into face of the boy)
4th speaker: (dialogue is not clear on the tape, but it occasioned much laughter)
5th speaker: (addressed to boy at her side) I can't be her friend anymore.
6th speaker: You have to think of the innocent baby.

Group two was representing the animal protection situation. They were spread across the front of the room. The central image contained a boy holding a meter stick in the attitude of a gun. He was kneeling down and pointing the stick at another boy who is on all fours in a position suggesting fear and flight. Another boy was standing slightly behind and off to the side of the boy on all fours. Stage right there was a group of three boys; one crouched behind the boy with the gun with his arm out stretched not quite touching the boy with the gun. The other two boys were situated up stage (away from the audience) from the crouching boy and the boy with the gun.

Inner Dialogue

1st speaker: I wonder how much money that poacher makes?
2nd speaker: If that baboon doesn't stay still, I won't get a good shot!
(at this point there is a pause and a call is made for the next speaker)
Member of the group: We're (indicating himself and the other boy up stage) the consciences of those two (crouching figure and boy with the gun)

Outer Dialogue

1st speaker: Stop!
2nd speaker: Shut up you yuppy!
1st speaker: No!
3rd speaker: Yee, yee, yee! (suppose to be the sound of frightened baboon)

Group four chose to represent the attempted hiding and ultimate discovery of a Jewish person. This was a very physically strong image. The group had gone to some effort to create props. A box and meter stick became a "Jew detector". This was held out by one boy while the second boy was standing to the side and a step behind the one holding the detector. Both boys' backs were mostly to the audience; so they were virtually 'faceless'. Beside the two with the detector and with his back completely to the audience was a third boy, the so-called leader. He had his arm outstretched, pointing in the direction of the screen. Another boy was full front to the audience with one hand flung forward in a 'stop' gesture as he attempted to shield with his own body the person he was hiding. The person hiding was behind the overhead screen that had been pulled down to signify the hiding place. He was peeking out from behind the screen with a look of terror on his face. The actor portraying the Jewish character had fashioned a kippah, the black skullcap worn to cover the head in the sight of God. Interestingly, the class could see this only very briefly when the actor took his place. This costume piece was there for the student and could be interpreted as being part of building the reality within the fiction. The dialogue started with the group of three boys searching for the Jew, then moved to the one protecting and hiding the Jew and finally the Jew.

Inner Dialogue

1st speaker: Is that a Jew? (boy with "Jew Detector")
2nd speaker: (sound lost)
3rd speaker: What am I doing here? (from the boy pointing)
4th speaker: I hope they leave soon.
5th speaker: I'm scared!

Outer Dialogue

1st speaker: Beep, beep, beep. (from the boy holding the 'Jew Detector')
2nd speaker: That's a Jew?
3rd speaker: We found a Jew!
4th speaker: There are no Jews here….so leave now!
5th speaker: Tell them their machine is broken.

Group four presented a highly symbolic scene of the conscientious objector. This group set themselves up in three pairs. The first pair were configured with one girl standing, her hands placed over the eyes of the seated girl who was holding a book. The second pair had both girls standing with one girl slightly to the right side of the one in front. The girl behind had her hands over the mouth of her partner. The last pair once again had one boy standing behind the other who was seated. The standing boy had his hands over the ears of the seated boy. The members who were doing the covering spoke the inner dialogue and the members who were being covered spoke the outer dialogue.

Inner Dialogue

1st speaker: Don't read!
2nd speaker: Don't speak!
3rd speaker: Don't listen!

Outer Dialogue

1st speaker: (said in a monotone) I see no evil.
2nd speaker: (said in a monotone) I speak no evil.
3rd speaker: (said in a monotone) I hear no evil.

Group five presented the racially segregated bus scene. They took a lot of time at the front discussing what they were suppose to do. The class commented several times that the group was not ready and they should have been. It had to be suggested that the audience support the group at the front, which they did at that point by stopping the negative comments and waiting in silence.

This group used the full width of the classroom at the front to stage their scene. One boy was seated on a chair extreme stage left with his hands in a position that would suggest a steering wheel and his foot on a pedal. There was a pair of students seated about mid way and another pair seated at the farthest end some distance from the 'driver'.

One girl stood just off to the side and down stage from the driver. Her body was angled in toward the bus, on leg lifted as if to step up and one arm up as if reaching for something; her head was angled away from the bus driver and toward the audience.

Inner Dialogue

1st speaker: (boy at wheel) I hate this job!
2nd speaker: I'm not getting on this bus. This situation is stupid!
3rd speaker: (leaning forward toward girl at the bus door) Why does she have to do this?
4th speaker: (girl sitting beside other in mid section of the bus) I can't believe I'm on this bus.
5th speaker: What's that white chick doin'.
6th speaker: Oh, God, there's going to be trouble.

Outer Dialogue

1st speaker: Hey! Don't waste my time, lady! Get on or get off!
2nd speaker: I'm getting off! (said as she moves to leave the scene)
3rd speaker: (addressed to the girl beside her) What are you doing??
4th speaker: I am getting off too!
5th speaker: Is this my stop?
6th speaker: I have got to get to work.

TEACHER PROSOPON: *MY REACTIONS*

I was very impressed generally with the attitude of the students to the work and the use of Inner and Outer Dialogue. I found the students very attentive while I was explaining how the inner and outer dialogue worked. I was also surprised when one student who was not a drama student suggested the members of the group could divide up the inner and outer dialogue with some members being the inner voice or conscience of the other member. Once they had read over the situations individually, they got into their groups and much discussion took place as the various members put forward their ideas. Without prompting from me most of the groups were on their feet rehearsing within five minutes. As I moved around the groups, it was clear that certain members of each group took the leadership or director role. I overheard conversations such as " Ok, I'll say this…. And then for the inner dialogue I'll say this….. And how about if you say……… Ok, you put your hands over my ears and you (pointing to a girl) kneel down and I'll put my hands over your eyes. I'll stand here (behind kneeling girl) and oh, ya, you should have something to read…" This direction came from the group who did the conscientious objector. I found the development of this scenes' physical aspect interesting to note from rehearsal to presentation. They started out with a closed structure, but actually ended with presenting a more open structure with interesting use of levels. I also was aware the students were making an effort to use levels and body angle and language to support what they were trying to communicate. Group two the animal protection scene, group four the conscientious objectors and group five the segregated bus all made attempts with levels from students sitting on chairs, to sitting on the floor, to crouching down. The use of body language was also evident in scenes such as the pregnancy, and the Jew Detector. In the pregnancy scene the girl with her arm around the shoulders of the 'bride' suggested a closeness of character relationship. Indeed on debriefing the scene this girl said she was the mother who had arranged and really forced this wedding on the two young people. In the Jew detector scene, the boy who stood with his back to the audience and pointed at the screen commented that he did not want anyone to see his face because he was "the faceless leader", yet in his own mind he was wishing he could be somewhere else. He said, "I know standing with my back to the audience is supposed to be wrong, but I felt that it was more important to just see the gesture and not identify the one making it."

I was also pleasantly pleased to see students create their own props. The prop of the 'Jew detector' was an especially effective addition to the scene and demonstrated the students' imagination and adaptability. The box used as the detector had been discarded in the garbage and the boys cut a hole in it to allow the meter stick to be pushed through. Then they taped the box so it would be sturdy. They also wrote on the box "Jew Detector" in large, red block letters. When I asked them why they chose red, they said they wanted some colour that would stand out and it stood for blood. When I probed further as to the relationship with blood, they said it was an instrument of death. There was oooo's and ahhhh's from the class on this statement. One student asked the boy who had been holding the 'detector' just how it was suppose to work. The answer was clear and immediate, "Well, they have a different electrical body field and the machine picks that up." I was impressed with how thoroughly the members of this group understood what their prop could do. Another prop or costume used in this scene was the kippah made from paper. I asked the boy who wore it why as it was hardly seen due to the way he was standing and hiding behind the screen (another prop). He remarked that it just seemed the right thing to have on so he was differentiated from the others.

Regarding the idea of inner dialogue as sub-text, several groups were well on the way to building this. The pregnancy scene certainly had the aspect of hiding the reality from the world and to some extent from themselves. The uncertainty and fear underlying the seemingly happy moment was very evident. The segregated bus also had the [illegible]text meaning, the bus driver who hated his job, the white passenger who couldn't believe another white would refuse to take the bus as well as a fellow passenger who would agree and actually get off. During the debriefing, I asked the girl who was in the pose of just entering the bus, why she did not get on as I was not clear regarding her exact reason. She said that she would not enter a bus where black and whites were still separated so obviously. Once she said this, the class responded with agreement and one student pointed out that that was the reason the seats were so widely separated.

Finally, in the animal protection scene I was interested to see that the actors were moving toward exchanged dialogue more in keeping with a continuous scene. This was evident in the exchange between the poacher and the animal activist. When I asked them why they exchanged those lines instead of just the single line of dialogue each, they said it was because it seemed natural under the circumstances. It seems to me that they had moved quite completely into the 'as if' world and felt the need to respond to each other as the situation evolved. Moving into the 'as if' world was evident in several of the other scenes as well as commitment to the situation. The use of props, costuming, body language, knowledge of characters and intentions of character's actions all attested to the students' acceptance and willingness to work in the drama mode.

RESEARCHER PROSOPON: *EVIDENCE*

Creating a list of situations which the students felt reflected the archetypal conflict of the individual vs. the state provided them with examples from their own life and experience of the world. This became one point of the triangle of which Davidson (1992) speaks in his theory of communicative interaction. This student knowledge and the opportunity to represent this knowledge through the use of the Process Drama convention Tableau with Inner/Outer Dialogue demonstrated a concrete example of the shared world. The playwright had drawn from the shared world to create his play and now the students were able to draw from this shared world to create their passing theory of understanding.

As the students started their work on the play the opening scene between Antigone and Ismene had more relevance for them because they were able to identify in an affective mode with the position of the two sisters.

> *Student prosopon*: At first I was unsure about the tableau. I saw the images but it was not always so clear. When we took the situations we wrote, I liked that more. Hearing what they really thought was neat and scary.
>
> I get it now! The bit with Antigone and her sister. It was sort of like our scene with the Jewish guy.
>
> The lines in the play really made sense to me.
>
> This (tableau with inner/outer dialogue) not only helped me understand the setting it also helped in understanding how they (the characters in play) felt more. When we discussed the work (the scenes) it helped me undestand what I had misunderstood earlier about the scene and about the scene in the play you had us read.
>
> I also learned archetypes happen in our everyday lives.

All the groups made an honest effort; again it was obvious that the students were trying to use levels and make conscious decisions about body positions. The effect of the Jew Detector scene was very dramatic and uncomfortably effective. The class' reaction was stunned silence. When the group broke from their tableau, there was an awkward pause before anyone spoke to debrief the scene. It seems clear that this moment, simply and quickly created, had had a definite impact on 'actor' and 'audience' alike. One of the actors from this scene commented on his feeling generally about the work his group did.

> *Student prosopon*: As I was working in my group I felt very comfortable as everyone contributed good and unique ideas towards the tableau. As I presented I also felt very comfortable as my group and I ware prepared for the presentation. I knew my lines because we had time to

> practise our presentation. Another thing I really liked is that we were able to bring props into our tableau making it more life-like.

Certainly the life like quality of this scene was not lost on the audience of classmates as their response testified. Once the initial shock was over the class responded with spontaneous and loud clapping. As the actors returned to their seats some 'high five's' were exchanged. There was a general sense of having accomplished their objective as was clearly observed by the student in his journal entry.

For some students, the introduction of dialogue to the tableau work assisted their understanding of the archetypal conflict and the subtly of character development. Experiencing a situation, or walking a mile in another's shoes (Heathcote, 1995) provided opportunities for the students to negotiate their meanings about the individual versus the state in a collaborative setting. This collaboration and demonstration of understanding, in some cases, created a new understanding, in others it clarified the understanding.

> *Student prosopon*: As we worked in a group on this drama convention it made me understand more about individual vs. state because this way at least you can express what you feel. I thought it was fun trying to come up with a situation to make it into a tableau. This way you actually have to think of what you are going to say about the current situation.
>
> Inner and outer dialogue contributed to my understanding of the conflict individual verses state very well. I was able to get a clearer understanding of what the individuals are thinking and also the states' opinion too. In many cases, even though the majority may rule, the beliefs are not always fair or right. Some people may stand out of the crowd, but it doesn't mean they're wrong. A difference of opinion, not so much today but a long time ago, often cause people to be punished brutally. Fortunately, our society is more understanding to other people's ideals. Our voices are often heard, but unfortunately they aren't often acted upon.

This student was moved to articulate her understanding of values as result of the class work; she went on to compare an earlier time to her own society. She realized that numbers do not always mean the belief is right or fair. In addition, the student had projected an idea about the play which she had not yet read, but suspected would deal with the individual vs. the state in a 'brutal' way. She analyzed her own society as at least affording the individual the opportunity to be heard without violent reprisal. Ironically, she also recognized that the 'individual' voice does not cause a change. With this she was demonstrating a synthesis of meaning making which mirrors the kind of movement necessary among the three points of the communicative triangle. She had synthesized her understandings in her world, with the shared world of the drama and ultimately with the text to be studied. The drama world allowed her to explore her values and the values of others, represented by the state, as well as make connections that she could later relate to the text as her comment regarding "a long time ago" suggested.

With the introduction of a second Process Drama convention, I witnessed a continued commitment to the work the students were doing. After all the presentations were done and debriefed, one girl stayed behind while the others left. She expressed her concern that her group had not done as well as possible. This indicates to me a desire to be involved and a judgment of what work and commitment should result in. This came from a student with no drama background. I believe this shows the 'buying in' of which the classroom teacher had spoken with regard to the Tableau work. The commitment and concern expressed by this student is necessary with any new endeavour in the educational milieu. I attempted to assure the student that all this work should be considered as work in progress and not a finished product. I expressed my own belief that a deeper commitment from her group would come eventually.

The Process Drama work speaks to General Outcomes #1 which requires the exploring of thoughts, ideas, feelings and experiences through the six language arts. It also addresses GO #5, the necessity for students to respect, support, and collaborate with others. The introduction of a new Process Drama convention, Tableau with Inner/Outer dialogue, afforded the students the opportunity to address the listening, speaking, viewing and representing language arts strands while they built respect, support and collaboration. Because there was a need to create specific dialogue that revealed public and private intention, the students were more consciously aware of working with the speaking strand. The audience as well was more attuned to the subtleties of spoken language and the creation of sub-text. Not only were both performers and audience more aware of speaking and listening, they were more conscious of subtle changes in the representation which in turn affected the significance of the spoken word.

In addition to the above General Outcomes, the introduction of Inner and Outer dialogue also addressed General Outcome #4.

General Outcome 4

Students will listen, speak, read, write, view and represent to create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication.

4.1 **Develop and present** a variety of oral, print, visual and multimedia texts

4.1.1 **Assess** text creation context

4.1.2 **Consider** form, structure and medium

4.1.3 **Develop** content

4.1.4 **Use** production, publication and presentation strategies and technologies consistent with context

4.2 **Improve** thoughtfulness, effectiveness and correctness of communication

4.2.1 **Enhance** though and detail

4.2.2 **Enhance** organization

4.2.3 **Employ** and enhance matters of choice

4.2.4 **Edit** matters of correctness

Even though the students were all working with the same conflict, each group chose to represent that idea in different ways, so there was a variety of scenes that demonstrated an assessment of text creation context. This second exposure to the tableau permitted a more familiar attitude to this form and the students were more willing to experiment within the medium as was evidenced through creating a setting and more liberal use of performance space. The use of the inner and outer dialogue permitted the students to create a narrative content and to mold subtleties of language. With the creation of specific props, the students demonstrated an eagerness to use strategies consistent with the learning context. The use of props and the heightened relationships possible now through the creation of character directed dialogue enhanced the thought and detail the students could portray. Deciding what to say and in what order and remembering these lines required enhanced organization. The rehearsal process is one where ideas are born, developed and refined. This process demands that each member be prepared to make choices of speech and action which correctly reflect and support the intentions of the overall work. Clearly, both the general outcomes and the specific outcomes for #4 were met in addition to the general and specific outcomes of #5 and #1.

TEACHER PROSOPON: *RATIONALE FOR ROLE ON THE WALL EPISODE*

The next Process Drama convention I introduced to the class was Role on the Wall. As Neelands' states, "An important pivotal role is represented in picture form or diagram 'on the wall': information is read or added as the drama progresses." (Neelands, 1991, p. 11) Role on the Wall has two functions; it builds context and maintains interest. It builds the context of the drama by allowing the students to add information about the characters of Sophocles' play as these characters make their appearance in the various sections into which I had broken the play for study. The use of Role on the Wall also creates interest in both the set text and the drama text that the students will create. Part of the interest comes from the fact that the students can see the developing characters emerge as they continue to add information to the masks. To that end, the masks go up as the characters are introduced and remain until the play is finished. Keeping the masks on the wall makes the presence of the characters felt as the students go through the play.

The learning opportunities for this convention require a "distanced, reflective way of building a deep understanding of a role; building a complex character from scratch". (Neelands, 1990, p. 11) As the students add to the masks, they are representing what they have learned about that character through the action and dialogue of the play. Role on the

Wall provides a "strong form for exploring human characteristics and behaviour." (Neelands, p. 11) I added another element to this representation by instructing the students to put up words or phrases of their own and/or from the text or from the drama work they did. The words/phrases they chose had to relate to any of the following: the personality of the character as revealed in the section, the mood created by the character, the character's inner feelings, the characters physical qualities, the character's setting and the character's relation to the theme. In addition, the students had to consider the colour, shape, size and placement of the words/phrases chosen. The students were advised that they had to be able to talk about why they made the choices they did for the four attributes regarding their words/phrases. My thinking in adding this element to the role on the wall was to appeal to those students who were visual learners. The addition of colour, shape, size and placement moved beyond the intellectual endeavor of finding or creating appropriate words for the character by allowing for an artistic representation component.

I created the roles by making acetate copies of black line images of Greek masks that I had found in books on Greek theatre. I then projected these acetates onto a wall to which I had taped large sheets of white paper. I traced the enlarged masks onto the paper. These images became the masks for the principal speaking parts of the play.

RESEARCHER PROSOPON: *RATIONALE FOR COMBINING EPISODES OF ROLE ON THE WALL*

In order to discuss the work done with this Process Drama convention, I will combine all the classes in which I used Role on the Wall and examine the developing work and attitude from several classes in which this convention was utilized. This combination will provide a sequential development of the use of this Process Drama convention and make its evolution easier to follow rather than jumping back and forth between this Process Drama convention and other conventions. It must be remembered that the students were reading the play in discrete sections and worked on the masks as a new character/s was introduced or if a scene brought out aspects of a character which needed addressing. For a total understanding of the Episodes (teaching units) and the reading sections the reader should look at Appendix 2. The Role on the Wall began with Episode Three which included reading sections A and B covering pages 59 to 77 of the text *The Three Theban Plays* translated by Robert Fagles with the characters of Antigone, Ismene, the Chorus/Leader, Creon and the Sentry. Episode Five related to Section C pages 78 - 90 with the same characters, however, the dramatic action demanded another look at the characters. Episode Seven with Section D, pages 91 - 101 involved the addition of Haemon, fiancé of Antigone. Episode Eight contained Sections E pages 102 – 109 and F pages 110 - 117 which brought in Tiresias, the blind prophet and finally, Episode Ten with Section G pages 118 - 128 which saw the brief appearance of Eurydice, the wife of Creo and mother of Haemon.

There are two things to note at this point. Firstly, before beginning the Process Drama work in Episode Three and given that the students were actually reading the play, the members for each group were set up by the regular classroom teacher. The reason for this was that both the regular classroom teacher and I felt the teacher would have a better idea of which student groupings would prove most beneficial for this research project. The result was six groups of five students each. Secondly, in Episodes five, seven and ten I assigned certain groups to work on certain masks. This decision was based on my observations that some masks received more attention than others. I felt it was important for the students to make a concerted effort to work on all the masks throughout the exposure to this Process Drama convention.

NARRATOR PROSOPON: *EPISODE THREE: INTRODUCTION OF ROLE ON THE WALL*

Before the students entered the room, the masks of Antigone, Ismene, the Chorus leader, Creon and the Sentry were put up on the wall in the back corner of the room. As the students entered the room they saw the images at the back. Several students dropped their books and went to have a closer look at the mask drawings. There were comments such as, "This one's neat." and queries as to how the images were created, where I found them and questions about the purpose of the images. They were told that the images were to be used for a new Process Drama convention that they would undertake later in the period.

The students had read Sections A and B and finished a quiz on Section B (see Appendix 2) when they were given their groups for the work on the play. These were groups that would be maintained for the rest of the work on *Antigone*. After the groups had worked on some questions pertaining to the section under discussion, they were asked to pay close attention to the information on the board which related to the new Process Drama convention they would be handling today. Working with their groups the students were instructed to decide on three or four descriptive words and/or phrases, their own or from the text, which accurately reflected their understanding of and feelings for the characters displayed. They were given time to discuss ideas in their groups and encouraged to refer to the text. Colouring markers were provided with shades of red, green, pink, purple, blue, black, burgundy, mauve, turquoise, yellow and orange. The masks represented the characters the students had met so far in the play: Antigone, Ismene, and the Chorus leader.

Students seemed at first reluctant to 'deface' the masks. They wrote outside the image; then the braver souls moved to write inside the masks. At first glance not all the words seemed appropriate or at least the best use of vocabulary. For instance, on Ismene's mask a student printed "PANSY" in large pink letters inside the outline on the top of the head. This might not be seen to be the most appropriate use of language, but it proved interesting when juxtaposed with the word "masculine" which was printed in purple above the head of Antigone, outside the mask.

EPISODE FIVE: ANTIGONE, ISMENE, CHORUS LEADER, CREON, SENTRY

Episode five began with the quiz on the section assigned for reading and then the students worked on the discussion questions. Once this was done, the students were asked to work in their groups on the words and phrases, their own and from the text, which would be appropriate for the roles on the wall, Antigone, Ismene, Creon, the sentry and the Chorus leader. They were reminded to use 'appropriate' vocabulary and to access the text if needed. One student spoke out referring to the word 'Pansy' written on the Ismene mask having picked up my comment about 'appropriate' word choice. Once more the information about Role on the Wall was up on the white board and it was suggested that they familiarize themselves with that again. Groups were assigned specific masks to do; groups one and six were given the Chorus leader, group two Antigone, group three

Ismene, group four Creon and group five the Sentry. The students discussed their ideas briefly at their desks and then went to the wall to work on the masks. Almost all the students were up on their feet at the masks, talking about choices, placement and colours. There was a lot of interaction within and between groups – laughing, talking, and pointing to what others were doing. There was movement to and from the box containing the colouring markers as students chose and re-chose the colours. There was discussion about where to put words and how to draw these words while the students stood in front of the masks. Although there were many students trying to work at the back of the room, they got along well and co-operated with each other. Their focus on task was very good for the most part. The regular class room teacher commented that they were "on task and positive in their work".

During the debriefing, the students commented on the choices that were made. One student spoke about the use of the word 'Pansy' on Ismene, and suggested that that word might not be very appropriate. Another student argued that indeed it was if it was compared with the use of the word 'masculine' for Antigone. The student who had written 'Pansy' interjected, "She's like, weak, not strong like her sister. She is effeminate."

Another student complimented the group who had put up the word 'confused'. "I like the confused word. It is jumbled up and it is confusing to read it even. Maybe, Ismene is really not sure what to do."
"Ya, it's written in blue, too, so Ismene is sad, blue."

Another student commented that the word 'Scared" was well done because the letters were written as if the writer's hand had been shaking. "When I look at that word, I imagine Ismene writing it and she is really scared…scared about a lot of different things, her sister, being caught, not helping, her uncle, you know."

"What I like about the 'scared' word is it is written in red! It is like blood pounding in her brain and it's neat that it is below 'confused'. There is a connection there."

The word that many of the students thought 'right on' was the word "cheeky". This word appeared on the cheek of the Sentry. Several students spoke of how they liked the humour of the placement and that they thought that the sentry had been very cheeky when speaking to Creon the king.

One of the students who had worked on the Creon mask spoke about the choice of colour the group had made for two words 'vicious' written above the eyebrow. "We chose blue colours, for Creon, because it shows his loyalty to his citizens and his weakness for support, without being too harsh. Blue also is a forceful colour to emphasize his strong will."

EPISODE SEVEN: HAEMON

This class began with a quiz on Section D and after this the students did questions on Section D in their groups and presented their answers. With only about 10 minutes left in the class the students were asked to put a word or phrase on the Haemon mask as this was the new character introduced in the play. Three groups moved promptly to put up some words, but the others had to be encouraged. Before the class ended all the groups had contributed a word for the Haemon mask. The debriefing for this had to wait for the next episode of Role on the Wall.

EPISODE EIGHT: TIRESIAS

This class was taken up with finishing off the questions for discussion that were not finished on Friday. There was only 10 minutes at the end of class to work on Role on the Wall. The role of Tiresias was added to the others as this character made his appearance in the play at this point. One student on entering the class saw the new mask and said Tiresias looked like Chewbaka from *Star Wars*. It is possible to see the resemblance; both are hairy.

The students were asked to find words or phrases even from the questions they had just done, for the Role on the Wall. The groups were directed to the new role and also to Creon and Ismene as these two masks still needed more development. The particular material covered in the play had revealed more about these characters which needed to be addressed on the masks.

On approaching Tiresias, one student asked her group where she should put the word 'smart'. One student said, "In his brain." Another student said, "NO, in his mouth…because he says the right things." Again the debriefing had to be postponed due to lack of time.

EPISODE TEN: EURYDICE

For this class, the section questions were handled as a game show rather than being assigned to each group. This proved to be an exciting method of getting the students to respond. The questions were written on slips of paper and placed in a jar. Each student in the group had the opportunity to come up and choose a question to which the whole group could respond. Bonus marks were awarded for providing a quote. If the group could not respond within the time allotted, the question was open to the floor and any group could answer provided they indicated their desire to answer in the suitable manner which was to stand. This worked quite well for the most part, although some groups felt a bit deflated because they were not scoring as well as other groups who were more competitive. At the end of the game, the team with the most points won a bag of candy and everyone got some candy for participating.

The last character, Euridyce, wife of Creon, was introduced in the play and her mask was displayed at the back of the room with all the others. For the development of Role on the Wall two groups were assigned to Euridyce and Haemon, two to Creon and the chorus leader, two to the sentry and Antigone. This was done to try and ensure responses got put up which reflected the development of the characters.

Students reacted very quickly to the assignment, even before the masks were assigned. It was necessary to remind all the groups to take time to think about words, shapes, colours, size and placement. However, soon after the assigning the students were up and wanted markers. Most of the students moved to the back and were discussing ideas for the masks. Unlike the episode before when a member from each group went to the masks, the reaction here reflected the enthusiasm of the first episode with Role on the Wall; most of the members from each group went to the masks to write. Debriefing for this work was somewhat rushed considering it was necessary to catch up on the work done from the last two episodes which included Haemon, Tiresias and Eurydice.

During the debriefing the students commented on the word 'honor-able' which was printed in red, capital letters outside the lines and above the head of Haemon.

Members of the class thought this was an interesting way to characterize Haemon. The group who contributed the word explained that they used red to stand for Haemon's strong sense of family, "The red is blood, like blood relations, family". The word was broken up to signify that not only was Haemon an honorable man, he was "Unlike his dad, capable of honor. His dad didn't seem to be able to do this." When the group was asked why they chose to print the word in capital letters outside the mask, they responded, " He wears this (word) like a crown, it is his umbrella sort of, so it has to be outside and above him. It is the first thing you notice about him."

The group next discussed their use of the words "strong and concerned". These were printed in black along the cheek of the mask. "Well, black is a strong colour and it is serious, so it reflects the words and their meaning. And it is along his cheek because he takes his father's decisions like a blow, but he doesn't flinch and yet he still is concerned about his father."

One of the groups who contributed to the Tiresias mask had added the word "prophetic" across the forehead in green. Their discussion revealed that "The word is across the forehead because that is where prophecy lies, in the mind, in the head, at the front. And it is green because, well, because it is natural, at least for this guy. Also, prophecy is kind of scary, sort of weird and green can be too."

Even though the mask of Eurydice had been assigned to a group, the group had written nothing. When they were asked why, they responded with "Oh, she doesn't seem to have much character, she is more like a mask, not really real. So we didn't." Due to time constraints this situation was not pursued.

The class ended with students returning to their groups to choose a letter, either C or A. The letters signified who they would defend in their mock trial for the next day.

TEACHER PROSOPON: *MY REACTIONS*

I was intrigued by the initial response of the students to the Role on the Wall masks. When they first approached this convention, they seemed reluctant to write inside the mask. Once they had had more exposure to the masks, they seemed eager to get to work and were not hesitant to write on the faces. I noticed an interesting pattern of active interest in the roles at the beginning that seemed to diminish during the middle section of the play and then an increased interest in the roles toward the end of the play. As noted earlier, when the groups were really actively involved in this convention most members of the group would go up to the masks and offer suggestions for words, colour, shape and placement. Often, I saw group members move away from their mask to see what other students were doing, comment on this usually with some laughter and then return to their own mask with further suggestions for words.

During the less active sessions of Role on the Wall, one member of the group would be designated to do the writing after the group had done a brief discussion. I sometimes felt that the words being added were more the offering of the student writing than a consensus from the group.

I was very pleased to see the students tackle the idea of choosing words for the character masks and attempt to relate the word to colour, shape, size and placement choice. For most of those words discussed the students seemed to have made informed decisions and to know what they were trying to convey. I felt this visual representation of understanding although a new concept for these students was one that added to their overall understanding of the play and the characters. This work also necessitated negotiation and collaboration within the group. When their class members chose to comment on a certain word, the group responsible was obviously pleased that their work had been singled out and understood. Although all too brief, these class discussions added in the development of community which is so integral for any drama work. This sense of community would be built upon and allow for the continued work in Process Drama conventions.

RESEARCHER PROSOPON: *EVIDENCE*

With regard to Episode Three which was the first exposure for Role on the Wall, I forgot to turn on the cameras and so the data collected for this comes from journal entries, mine, the students and the regular teacher. The initial response to this convention comes from a student's journal entry, she writes

> *Student prosopon*: I thought that the drama convention role on the wall, was an excellent way of understanding the characters and their attitudes. Our group decided on the color and placing of the words by the words signifigance to the character.
>
> We decided to use red for it shows Antigone's strongness since red is such a vibrant color.
>
> The Role on the Wall technique, was yet another new experience, however I thought it was very interesting. This technique gave me a chance to interact and kinetically learn how to portray and acknowledge the traits of a character. I liked this method. My group and I were given a comfortable atmosphere to discuss what we each believed to be a characteristic of an actor.

By Episode Seven the students were demonstrating a growing understanding of the nature of the characters and were encapsulating this with the words they chose. For Ismene, one group chose to add the word 'Loyal' printed in red along the edge of the outline and at the back of her head. When asked why they did not put this word inside the mask, they responded,

> *Student prosopon*: She didn't support her sister at the beginning, but wanted to take some of the blame when Antigone was brought before Creon. So she is loyal, but not enough and not at the right time. So the word can't go inside her head, she is not really there yet.

When I studied the mask of Creon, I saw there were some words that I felt needed further debriefing. The word 'insecure' appeared on the mask towards the end of the Role on the Wall work. When asked, the group responsible for this word said,

> *Student prosopon*: We printed it with squiggily lines like the 'scared' on Ismene, because at this point in the play Creon is not really sure if he IS doing the right thing with Antigone. He's just been told by the prophet that things are going to go wrong....so he's not sure anymore about what he said.

Another word on Creon provided interesting comments. The word 'foolish' is printed in purple just in front of the eye. The student response to this was enlightening.

> Student prosopon: We put foolish up at the end. He could see he was foolish and that's why he went to save Antigone, but he was too late, so he is doubly foolish. And purple, well because he is royal and everyone he harms is royal, sort of, and his foolishness was directed at his royal family. Maybe he sees all the foolishness going all the way back, to you know...the guy who married his mother.
>
> Oh ya, the sad word. OK, it is written down like that (one letter under another) from the eye because at the very end Creon is very sad. He lost everything. I can't see how even his city will want him anymore. Anyways, the word is

> suppose to represent tears and it is blue, like, you know to be blue is like sad.

By Episode eight and ten, the journal comments reflected continued interest in the convention and a deepened awareness of the developing characters. It also assisted student understanding of the play in general.

> *Student prosopon*: Everytime we do role on the wall my group cones up with more descriptive words for the characters. I can now find when the characters are being described in the play, because of words that put on the role on the wall.
>
> The convention role on the wall really helped my understanding, because I am more of a visiul learner.

The Role on the Wall work has addressed several of the General Outcomes specified in the Western Canadian Protocol and reiterated in the draft of the Program of Studies for Senior High School English. The General Outcomes handled include GO #1, #4 and #5. To recap, GO #1 requires that "Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences". (Program of Studies for Senior High School English Language Arts, Pilot Draft, April 2000, p. 12) GO #4 requires that "students will listen, speak, read, write, view and represent to create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication." (p. 13) GO #5 states that "students will listen, speak, read, write, view and represent to respect, support and collaborate with others." (p. 13) All of these GO's have been addressed with this new Process Drama convention as well as the additional General Outcome #2.

General Outcome 2

Students will listen, speak, read, write, view and represent to comprehend and respond personally, critically and creatively to literature and to other texts in oral, print, visual and multimedia forms.

2.1 **Construct meaning from text and context**
- 2.1.1 Discern and analyze context
- 2.1.2 Understand and interpret content
- 2.1.3 Engage prior knowledge
- 2.1.4 Use reference strategies and reference technologies

2.2 **Understand and appreciate textual forms, elements and techniques**
- 2.2.1 Relate form, structure and medium to purpose, audience and content
- 2.2.2 Relate elements, devices and techniques to created effects

2.3 **Respond to a variety of oral, print, visual and multimedia texts**
- 2.3.1 Connect self, text, culture and milieu
- 2.3.2 Evaluate the verisimilitude, appropriateness, and significance of print and nonprint texts
- 2.3.3 Appreciate the effectiveness and artistry of texts

The Role on the Wall work allowed the students to "listen, speak, read, write, view and represent to comprehend and respond personally, critically and creatively to literature and to other texts in oral, print, visual and mutlimedia forms." (p. 12) This Process Drama convention involved all the language arts strands as the students dealt with their interpretation of the characters through the progression of the play. The words they chose and the manner in which they represented the words addressed the critical and creative aspects of GO#2. In order to reach a decision about what word and manner would be most appropriate the students had to construct meaning from the text and the context of the play. They were required to analyze and interpret the words they read by refering back to the text and then apply what prior knowledge they had about symbolic colour in order to get the requisite artistic impression they sought.

For many of the students the idea of representing character personality traits with colour, size, shape and placement was a new concept, a new textual form with which to grapple. However, after some hesitation the students were able to work with this new representational structure to create an effect that communicated its purpose to the intended audience. This communication was evident in the debriefing sessions.
The students demonstrated the ability to translate meaning from one textual form, the play, to another, the role on the wall and in doing so made connections among themselves and their knowledge, the text, their culture and the setting of the work. Once more in the debriefing it was evident that the students recognized the truthful attempts made by their classmates to express understanding of the characters. Even if the understandings were not always seen in the same light, the students recognized how one group would interpret the character in the manner chosen. On more that one occasion the significance of the artistic depiction was remarked upon and took the students into the reality of the character and the character's feelings. Most notably this was seen in the comments about the word 'fear' written for Ismene. The shaky drawing of the letters caused the student commenting to imagine Ismene herself expressing this emotion. Thus a cyclical understanding was achieved at this juncture with the students moving from the set text to the created text to imagine the emotions of the character, thus a return to the set text.

RESEARCHER PROSOPON: *DELIMITATION OF CONVENTIONS TO ROLE CARDS, OVERHEARD CONVERSATIONS AND TABLEAU WITH INNER/OUTER DIALOGUE*

Over the period of 13 classes I introduced the students to many Process Drama conventions. The conventions of Tableau and then Tableau with Inner/Outer Dialogue have already been dealt with as the preliminary conventions. In addition to these initial two there was Hot-seating, Overheard Conversations, This Way/That Way, Slide Show, Giving Witness and Interviews/Interrogations. All of these conventions were used with the foundational convention called Role Cards. In reviewing the journal entries and student letters it became apparent that certain Process Drama conventions were more preferred than others. The two most discussed conventions in which Role Cards were used were Tableau with Inner/Outer Dialogue and Overheard Conversation. Therefore, the presentation and discussion in this section will focus on these conventions alone.

A full list of the roles is available in Appendix 3 and a full explanation of the conventions is available in Appendix 4.

TEACHER PROSOPON: *RATIONALE FOR ROLE CARDS AND OVERHEARD CONVERSATION EPISODE*

Taking on a role is central to all dramatic activities. When students take on a role, they are taking on a persona in an improvisational situation. They are not taking on a role as one might think of a character to whom specific lines are allotted in a given play. Role Cards is a further development of taking on a role. In this convention either the students or the teacher may take a situation or set text and brainstorm certain characters who would be part of the environment of the set text but not actually characters in the set text. These 'extra' characters could be fleshed out with some brief personality and/or physical traits, as well as, an occupation and relation to a character or characters in the set text.

They “allow the transmission of detailed information about the character to be played and the context in which that character will operate.” (Somers, 1994, p. 68) The Role Card convention provided the students with a context through which to explore the major themes of the play by being ‘in’ the extended world of the set text. The roles I devised (see Appendix 3) related to the sections into which the play was divided for study (see Appendix 2) and paralleled the world of the play. I would have liked to have had the time to let the students create the characters of the ‘as if’ world, but that luxury was not available to me. I had originally thought I would do Role Cards with each section of the play, but soon found that time would not permit that approach. So I adapted my original idea and grouped sections A and B together as a unit with sets of role cards, then unit C and D with the requisite role cards and lastly, unit E and F with the final set of role cards. There were three sets of role cards per unit of study with five characters in each set. The last section of the play, G pages 118 - 128, was done using a trial scene approach and the students had the opportunity to choose any of the role cards that had been previously introduced.

The Process Drama convention Overheard Conversation works to develop narrative and deepen commitment to the study of the set text. In this convention the students can articulate and review their hypotheses about the unfolding narrative of the set text through their own parallel ‘as if’ world. This convention also has the advantage of being more natural in its use of time, space and presence. (Neelands, 1990, p. 21) In addition, the experience the students have while working in this convention is more like their own life experiences particularly that of the high school hallway gossip scenario.

> *Student prosopon*: We used overheard conversations, which was easy because at school gossip is everywhere, so we are used to it.
>
> Of all the drama conventions so far, I think the one I liked most is the overheard conversations because it was more like a play.

NARRATOR PROSOPON: *ROLE CARDS, OVERHEARD CONVERSATION AND TABLEAU WITH INNER/OUTER DIALOGUE EPISODE*

In this class the new Process Drama convention Role Cards was introduced. The Role Cards were on acetates projected onto a screen at the front of the room. The five characters comprising the group of roles were read aloud to the students. They read along from the overhead silently and attentively; some commented to each other about the individual characters. The role cards included the Guards who discovered the partially buried body of Polynices, the Palace Servants who had been watching Antigone and Ismene and lastly the Citizens who were aware of Creon's decree.

A few students commented as they read about the characters. "Ya, D…., you'd be great as Guard number 4." "Wow, I want to be the brothel owner." (said by a male) "That's a women's part." "So, what. Weren't all these actors male anyways, like in Shakespeare's time?" This last comment led in quite naturally to a discussion of the problematic of playing someone of the opposite gender. The students were reminded that indeed in ancient Greece as in Shakespeare's time all the actors were male. This was a situation necessary to explore due to the mixture of males and females in each group, and the gender of characters in the role cards, some of which were either all male or all female or a mixture of both. The students moved into this situation with no evident concern. For instance one girl played a blacksmith and a boy played the madam of a brothel.

Three of the six groups knew right away which characters they wanted. The other three had to be asked, but with some prompting came to a decision. The class had been told that no more than two groups could take the same role card characters. Once each group had made their choice they were given a copy of the role cards. This was done to ensure the students were clear about each character in the set of role cards and it provided a ready reference while they rehearsed.

Two more Process Drama conventions were added to the Role Cards. The first was Overheard Conversations, the second was This way/That way. Information on the drama conventions was posted on the walls of the room and the students were reminded they could check their understanding there or with the instructor. Four of the six groups chose Overhead Conversations while two groups chose to use the convention Tableau with Inner/Outer dialogue.

The students took 10 minutes to discuss their scenes and were on their feet rehearsing without being asked to do so. After the allotted time for rehearsal the students were called back to their seats and the first group presented their scene.

Group one chose the Palace Servants as their characters and used Overheard Conversation. One boy was standing on the extreme left behind the overhead and its stand which he was using a jail. A boy and a girl were standing in the down stage centre position with their heads and bodies inclined toward each other as if in conversation.

Another boy and girl were waiting in an off stage area on the extreme right. They were not part of the opening dialogue between the centre stage couple.

> Servant one: Oh, my god…. did you hear? Antigone got arrested! (she is waving her arms in a distracted manner) She buried Polynices, like, after she had been forbidden to do it. I heard she seduced the guards and stuff.
> Servant two: Ya, Ismene helped her…
> Servant one: …made them…ya, I heard that too. They should be executed, like, right away. They…
> Servant three: (entering with boy two) What do you think you're saying?
> Servant one: What…
> Servant three: You're talking about Ismene and Antigone. You are all wrong. You are such a gossip!
> Servant four: Antigone is a good person. She did not do it.
> Servant one: What do you mean?
> Prisoner: (speaking through the legs of the stand as if through bars) I saw it. I was there. I was being arrested. The guards jumped her; she didn't bury him.
> Servant one: I don't believe this…
> Prisoner: I saw it with my own eyes. She didn't do it.
> Servant one: Ya, right! Who is going to take you seriously? It's your word against the guards.

The prisoner was the individual overhearing the conversation, but he was a convict and from Argos with whom Thebes had been at war. He interposes new information and creates another dimension to the scene, leaving the class in suspense. The class was very attentive to this scene and not prepared to clap. They wanted more and indicated this with, "Is that it? What's going to happen?" When the class realized that the group was leaving the scene at that point there was enthusiastic applause. As the group members returned to their seats their fellow classmates congratulated them.

Group two the Citizens of Thebes used Overheard Conversation. They also used the overhead and stand for a prop. This time it was a blacksmith's forge and anvil. Three members of the group are spaced around the blacksmith in a semicircle as she works. The last member of the group is the madam of the local brothel and he saunters into the scene from stage right and stands off to the side as the others talk.

Blacksmith: It must have been that sentry guy's fault. Like, I mean, what a stupid idiot…burying the body for money. Creon said it was forbidden. So he is just going to get himself killed later on when the truth comes out.

Madam: (aside to audience) Oh, hmmm, that is very interesting. (he writes down what is being said)

Citizen one: It might not have been the sentry. You have Antigone as a suspect as well as several others.

Blacksmith: Antigone? Are you stupid? Antigone is a girl! How could she even do these things? I mean, if I were Antigone, I wouldn't even dare go by that body!

Citizen two: What? What is going on?

Citizen three: I think it might have been Antigone. I have a lot of business in the palace and I see what goes on in that family. I have seen those two girls talking late at night. I have heard things.

Citizen two: Yes, like what…

Citizen one: Ya, but do you have proof?

Madam: (aside) Just a minute. (he is frustrated; he can't keep up with the dialogue) I need to get this down!

Blacksmith: (to the madam) What??

Madam: Uh, I mean….

Citizen one: Well, that body…someone just passed by it and it got buried somehow and we don't know how…

Blacksmith: (taking the arm of Woman one) Look, there is a simple explanation. The body wasn't suppose to be buried and it is now and Creon said it was not to be – and so – (to Citizen one) I think it is the sentry's fault. OK? It is not Antigone's fault! All right? That's it!

Madam: Good point! (all the citizens turn to look at the madam and he swings his hips)

Citizen one: OK. Maybe I can see that.

Madam: Oh, dear, I'm late! I have to run. I have a date with the king. (this is said as he pulls on his pant leg and swishes his hips, before exiting. The other citizens just look at him with some confusion)

The antics of the male student playing the madam caused much laughter in the class. As the students returned to their seats, one of the boys commented, "Who better to be the king's spy than the owner of the biggest brothel. Good job, D…" The class also commented on the believability of the scene, especially the blacksmith. One student said, " I think it is really neat how the blacksmith is a girl and she is saying in character that she wouldn't go near that body, but Antigone did. That is sort of ironic or something … isn't it?"

Group three also played the Citizens, but they were using Tableau with Inner/Outer Dialogue. Some members of this group were missing so there were only three actors. They were grouped in a semi-circle off to stage left and further away from the audience. They were leaning into each other, their hand cupped to their mouths as if whispering.

Outer Dialogue

1st speaker: Guess what? I heard the king's palace is in trouble again!

2nd speaker: I've had enough of this nonsense with this royal family! I think I should be king. I could do just as good a job, if not better.

3rd speaker: So, what's been going on? Why is everyone so upset? All everyone does is gossip about the king and his family.

Inner Dialogue

1st speaker: We need a new king!

2nd speaker: I wonder how many others think like me?

3rd speaker: I'm very confused about what is really happening. I am very concerned about my business.

After the applause, one of the students asked the group what was going to happen after this scene. The 3rd speaker suggested that the people of Thebes were going to demand that Creon do something and put an end to the unrest in the city. He suggested that he thought Creon should just drop the edict about punishing the person who buried Polynices. He was asked if that was his idea or the idea of the character. He thought for a minute and answered, " That's the citizen's idea."

Group four was playing the Guards who had been sent to watch over Polynices' body, and they were using Overheard Conversation. Four members of the group were standing in a semi-circle centre stage while the fifth member was off on the extreme stage left and writing down what was being said.

Guard one: I seriously hate this duty! I wouldn't be here if it wasn't for Diomedes getting sick. It is so boring a job!
Guard two: What do you mean? This is the best job you could ever have! How could you not be honoured to be part of Creon's guards?
Guard three: Calm down! We are all just simple citizens, doing what is expected. One of us has to decide who tells Creon what we found tonight.
Guard four: It was horrible how Creon declared that body to be left unburied anyways. This is an atrocity in defiance of the gods. We should have buried the body anyway to please the gods.
Guard one: Oh, please...
Guard five: Creon is going to be pleased to hear this. (said to himself as he writes)
Guard one: (turning in direction of voice, with hand on hip as if on sword) Who was that?
Guard three: (falling to knees as if in prayer) Oh, no! Someone was listening behind that bush!

Again the work was rewarded with applause. One student wanted to know who the "guy behind the bush was". The actor replied, "Oh, he was one of the guards. He wanted to get a promotion, so he was going to tell Creon who was responsible."

Group five was the Palace servants doing Overheard Conversation. Three members of the group are spaced out along the front wall of the classroom with their backs to us, in the attitude of men at urinals. The fourth member rushes into the playing space and stops beside the first man; she taps him on the shoulder and he turns.

Servant one: (in the manner of telling a secret) Oh my god! Antigone is trying to make Ismene bury Polynices!
Servant two: What's going on?? What are you saying. Be careful. (looks around anxiously)
Servant one: (leaning in to whisper) I told you...Antigone is trying to make Ismene bury Polynices! I heard them talking, just now! It's treason!

Servant two: Oh, no. That can't be. I'm out of here. And you had better forget what you just said. (he exits, as does servant one)

Servant three: (has been leaning over to hear what the other two were saying and now turns to the audience and repeats what she just heard in a conspiratorial voice) Uh, huh. So…Antigone is persuading Ismene to bury Polynices. (Servant three continues pacing back and forth across the front of playing space, repeating what she heard, but it changes each time she repeats it) Antigone is forcing Ismene to bury Polynices.

Servant four: (turning from the wall and stopping Servant three) What's that you say?

Servant three: (looking very self important, puffing out chest and repeating as if making a momentous announcement) Antigone and Ismene are going to bury Polynices!

Servant four: (turning away from Servant three and heading off stage) The king will be furious when he hears this!

The class enjoyed this scene and was especially intrigued by the setting. "The john…that's where the gossip is. But why did that one character keep repeating the same idea, only getting changed?" The actress who played this part answered the question. "Well, you know, she, um, I mean, he, wasn't too bright and every time he repeated it he got it a little different, sort of like playing telephone. You know…where you send a message around the room and by the time it gets back to the originator it is completely different." " That's just how rumours get started." "Ya, don't we know that!"

Group six was playing the Guards using Overheard Conversation. The first guard is standing at a desk while the others are arranged in a semi-circle facing her.

Guard two: I call this meeting to order! (pounding fist on table) Polynices' body has been buried. What do we do?

Guard five: We don't need no trouble. We shouldn't worry about his. We shouldn't tell anybody. I'm about to retire. (very agitated, wringing hands and speaking in a whining voice)

Guard four: I think we should tell Creon.

Guard three: Creon is the least of our worries. The gods man! Doom and gloom! The gods.

Guard four: Well, (turning to guard five) do you have a better idea?

Guard three: The gods, man…the gods…

Guard five: You mean…

Guard four: Ya! (getting excited with new idea) They did it! Tell Creon that…

Guard three: (kneeling down and rocking himself) Oh, no… the gods … the gods will get us!

Guard two: Right! Let's go! (they all start to leave except guard four who remains)

After the applause, one student wanted to know who was listening to this conversation. The actor who played guard four replied with a laugh, "The gods!" At this the whole class laughed.

NARRATOR PROSOPON: *ROLE CARDS, OVERHEARD CONVERSATION AND TABLEAU WITH INNER/OUTER DIALOGUE EPISODES CONTINUED*

The students did the quiz on the section D and then were introduced to the new role cards which related to sections C and D. The 6 Role Cards were as follows: the Palace Guards, the Ladies of the Court, the Wives of the dead Theban Soldiers, the Wives and Relatives of the Chorus Leader, Haemon's Buddies and the Palace Servants. This time the roles were read aloud. This allowed for some suggestion of characterization for the roles, which gave the number, helped to keep the roles clear for the students. This technique also had the advantage of holding the students' attention. In fact at the beginning the students were "shushing" any of their peers who talked. The reading of the roles took about 10 minutes during which time the class appeared attentive and interested.

For this episode, two of the six groups chose to work with either Tableau with Inner/Outer Dialogue or Overheard Conversation. The students were asked to move into their groups and did so. The titles of the Role cards was repeated and by the time that was done two groups had made their choice and requested the role cards for Haemon's buddies. The next role cards chosen were the Ladies of the Court with two groups choosing this rôle and one group chose the Palace servants.

The next instruction involved reviewing the Process drama conventions. Members of groups spent time refering to the role card information and sorting out what they would say and their relationships. Students were reminded of the need to get on their feet and begin rehearsing. Groups got up right away after this reminder. There was the usual discussion about who should say what or do what as the students worked through their scenes. Some students referred to the Role Card characters several times to make sure they knew about their chosen character. Most of the groups were ready when called back to perform. One group was given some extra time to work out in the hall as they had had some difficulty getting going.

Group three took on the roles of Haemon's buddies and had their setting as 'somewhere in the palace' where Haemon hangs out with his friends. On the extreme stage left area were two 'buddies'. One was leaning over and reaching out towards the other 'buddy' who was looking upwards and stroking his chin in the attitude of one who is thinking. Centre stage was a seated 'buddy' facing the audience and the last 'buddy' was perched on the edge of a table extreme stage right that put him profile to the audience while he stared at the seated 'buddy'. The dialogue began with the thoughtful 'buddy' and moved from left to right.

Inner dialogue

1st buddy: (hand stroking chin) I wonder what Haemon has decided to do about Antigone?

2nd buddy: (reaching out) Who does this guy think he is? He isn't really anyone's friend!

3rd buddy: I wonder where Antigone is? I wonder if she ever really sees me. (looking around) I wonder if Haemon suspects my true feelings?

4th buddy: I think it may be time to distance myself from Haemon. He is acting crazy about that girl. And she is trouble!

Outer Dialogue

1st buddy: Haemon is such a good guy! I'll support him in anything he does.

2nd buddy: Are you really serious? What if he decides to defend Antigone? Do you know who Haemon's father is or what he might do?

3rd buddy: (son of Athen's ambassador) I wish we could go home. The problems around here are getting boring.

4th buddy: That's right you will be leaving. But we're Haemon's friends and we'll stick by him!

The class wanted to know why the second buddy was reaching out to the first. The student playing this role explained, "Well, he is about to try to shake this other guy because he really feels that he is not really Haemon's friend; he is just hanging around to get what ever. And my guy wants to scare him off. That's why I mention Creon."

Group one chose to be the Palace guards who were out for a drink at Yannis' Taverna. The convention they used was Overheard Conversation. In order to create the setting they drew an entrance on the white board behind them and printed 'Yannis' Taverna' over the archway. Four members of the group were clustered together on stage right near a table on which one member perched. As the scene began, this member moved behind the desk now a bar from which he poured drinks for the others. As he did this, the rest turned to each other and began to speak. One member of the group was over on stage left, separated from the group drinking; he had his hand up as if pushing against something, perhaps a swing door. He listened to the first part of the conversation.

Guard one: I think the sentry is the one who did it. He is only framing Antigone to better his own situation. He just wants a promotion.

Guard two: I know. And talking to Creon that way. Really! Can you believe it?

Guard one: He was so disrespectful!

Guard three: (as he enters acting area completely) I can't believe you guys are talking this way. The sentry is my friend. He was just doing his duty. He had to save his ass.

Guard one: Well, there you have it! It's true. He framed her to save his ass!

Guard two: It's true. You should choose your friends more carefully. He's going to be in trouble when the truth comes out.

Guard three: Oh, ya? That's not what I meant; you are twisting my words. (turning away in disgust as others laugh at him) Whatever! I'm not going to drink with a bunch of fickle friends. You all pulled duty with him and now look at you! (aside to audience) I'd better warn my friend. (he doesn't leave the acting area, but remains at the 'door' to hear more)

Guard four: Well, I just think Creon should kill Antigone, like he said he would a traitor. He should just get it over with!

Guard one: What! But she didn't do it!

Guard four: That doesn't matter. We need to get this trouble over with. The city is in a mess. Someone has to pay.

Guard five: I agree! Personally, I don't care who did it. I just want things to be normal. I want my plot of land when I retire.

Guard two: I can't believe you guys are so selfish!

Guard one: (shaking her head in disbelief) This is an incredible situation we are in!

Comments from the class reflected their disgust with the guards who wanted someone to pay. "So that means they don't care about justice or the truth." "Why does anyone have to pay? The law was wrong in the first place." "Doesn't that mean that Creon should pay." "Maybe he will. Don't forget about the gods!" This last comment engendered much laughter as the class remembered the scene with the other guards who were going to blame the burial on the gods.

TEACHER PROSOPON: *MY REACTION*

When I introduced the various Process Drama conventions and the numerous Role Cards, I was initially worried about the amount of information I was giving the students. However, their response was eager and they made concerted efforts to work with as many of the conventions and roles as possible. I was gratified to see the attention they gave to the roles and their ability to translate the information into characterization either directly through dialogue or indirectly through body and facial language.

I was aware that in the beginning of this work some students were reluctant to act, but as the work progressed this reluctance dissipated. One student told me that acting actually gave her the "hee-bee jee-bees", but paradoxically the "hands-on activities made studying the play more interesting." Another student expressed her confusion about the roles by saying they weren't even in the play. Later, she expressed "I felt that taking on different roles was good because it gave me more information on what other characters will be thinking. It made me think about what other people thought, not just thinking about what I thought about the characters." Hearing this progression of understanding confirmed for me that the work was really doing what I had hoped it would; the drama world was drawing the students into a deeper understanding of the set text.

The students were also demonstrating a number of sophisticated cognitive domain skills as well as affective domain skills. The students were using literary analysis in mining the set text for information to apply to their drama world. They were also demonstrating personal and creative responses to the characters they depicted. Without being fully conscious of it, the students were applying numerous skills in handling the dramatic aspects of staging and use of props to support character and context. In all of this they were working cooperatively to solve problems of presentation. "How could we do this?" "He could hit the guy and then freeze at that point." Cognitive and affective understandings were being addressed while the students worked through the Process

Drama conventions and applied their knowledge to create new meanings for themselves and their classmates. In total, I was very impressed with the willingness, adaptability and creativity that these students brought to the work.

RESEARCHER PROSOPON: *EVIDENCE*

The work in Episode four which included the students' first exposure to the Role Card convention and to Overheard Conversation, suggested to me that they had accepted and had attained a level of comfort with the Process drama conventions as a method of understanding the set text. They demonstrated this with their promptness to enter into rehearsal. A further demonstration of their willingness to work within the 'as if' world was seen in their desire to create a physical reality for their drama world. Some groups drew their backdrop on the white board, while other groups used the overhead projector and stand as first a jail and then a blacksmith's forge.

A deepened commitment to the drama world was obvious when the students made concerted efforts to use the information from the role cards in their dialogue as in the case of one of the guards. "We don't need no trouble. … I'm about to retire." (see Appendix 3) Character 5 of the Guards for Section B Role Cards) said when the guards faced the problem of telling Creon about the partially buried body of Polynices. In another Overheard Conversation scene, one boy played the madam who owns a string of brothels (Character 3 of the Citizens for Section B Role Cards, see Appendix 3). He was a large boy, yet he was able to suggest his character through a subtle swish of his hips and hitching up his pant leg. His use of body language was all that was needed to suggest who his character was and this was important for as the 'spy' taking down the citizens' comments in his 'black book', he had little dialogue to develop the madam. This student demonstrated a further commitment to the reality of the ‘as if’ world he was creating by insisting he had to have a ‘black book’. He went through the class asking for a little black notebook. He found one. He used it in the scene effectively by turning away from the blacksmith to write down surreptitiously the overheard comments. The use of body language, the insistence on and use of a specific prop all demonstrated the degree to which this student was willing and ready to go to enter the character and the situation. All of these efforts worked to build the context of the drama text for himself, his group and the audience.

The acceptance of and commitment to the context the students were building as well as an understanding and reaction to the set text can be seen in the various suggestions made by characters in other groups. For instance, the blacksmith, played by a girl, suggested that Antigone was too weak to have done what was said. “Antigone is only a girl. I wouldn’t even go by that body!” As reported earlier, the situation of a girl playing a blacksmith and commenting, in character, regarding her/his fear of approaching the dead body operated on two levels of irony. First, within the ‘as if’ world, the blacksmith, who is often characterized as a strong fellow and indeed was played in an aggressive manner, admits he would not go near the body. Yet the princess of the city who has led, we must assume, a sheltered life, seems to have had no compunction in ministering to a corpse in the depth of the night. The second level of irony comes from the situation of the real world where a girl through her dialogue comments on the stereotypical expectations of the sexes. “Antigone is a girl! How could she even do these things?” The irony existing in this scene was not lost on the audience who commented on it during the debriefing. The actors in the group and the class members relished the moment that had illuminated this concept. Most interestingly, the actress playing the blacksmith commented that she had not even thought about this literary device; it just happened naturally. But she admitted, "Now irony will mean a whole lot more for me. Wow!" Through experiencing irony she had internalized the concept and was motivated to be more aware of it in the future.

Taking on the roles allowed the students to directly grapple with the archetypal conflict and all the attending ramifications from this conflict. They chose sides to defend and created explanations to suggest alternate possibilities. One group, the Palace guards, suggested that the guards on watch framed Antigone to get themselves off the hook; another group, this time the guards on watch, came up with the idea that the gods were to blame for the ritual burial. Through their roles the students created a 'reality' of situations which expressed their own attempts to deal with "this big ordeal".

> *Student prosopon*: I took on a servant and used Tableau as the drama strategy. It assisted my understanding by showing me how other people in the play are reacting to this big ordeal.
>
> My feeling about taking on a role is that it helped me to see the city's point of view instead of the main characters' all the time.

The students demonstrated insights into the set text and the drama text that they created with the Role Cards. By taking on the role in whatever convention chosen the students had a more significant understanding of the set text through access of the shared world.

> *Student prosopon*: The role cards helped us understand the events and situation that have occurred in the play.
> It made me understand more about what is happening in the Play. It made me understand about the different possibilities that each character can face.

> I took on the role of character 4 as one of the palace servants. It gave me an idea of how some people must have been really afraid.
>
> It helped me get more 'into' the story by taking on a role. It helped me 'understand' what the characters were feeling and how they might act.

There was a commitment to the unraveling story of Antigone and Creon and strong identification with the two major protagonists. Very early on the students through the Role Cards expressed strong feelings about the justice of the situation.

> *Student prosopon*: I chose Athena, goddess of wisdom. I had to think like Athena, think what and how she would feel about this situation. This made me really set up some points on defending Antigone for the case.

The general feeling in the class was energetic and positive. They listened attentively to each presentation and respond enthusiastically to what they saw.

> *Regular teacher prosopon*: There is review of the role cards with much laughter and interest. The role cards provide a great deal of room for student creativity yet forces them to deal with the play. There is an eagerness to get to work and the students show immediate familiarity with the strategies. They are completely engaged with the activity.
>
> *Student prosopon*: Oh, yes, this is fun… I can get into it (*Antigone*). I can get into being a character. It means more.

The General Outcomes addressed with this work are the same as those addressed with Role on the Wall. In addition to GO's #1, #2, #4, and #5, the students were also experiencing aspects of General Outcome #3.

General Outcome 3

Students will listen, speak, read, write, view and represent to mange ideas and information.

3.1 **Determine** research requirements
  3.1.1 **Focus** on purpose and presentation form
  3.1.2 **Plan** inquiry or research, and identify information needs and sources
3.2 **Follow** a research plan
  3.2.1 **Select, record and organize** information and other material
  3.2.2 **Evaluate** sources, and asses information and other material
  3.2.3 **Form** generalizations and conclusions
  3.2.4 **Review** research process and findings

In determining their research requirements, the students were accessing all the language arts strands as they discussed their characters and the opinions held by these characters. To do this the students had to return to two primary sources for information; they had to research the set text for useful information and they had to filter information from the Role Cards. In doing this they were engaged in 3.1.1. As they did their preliminary research, they were constantly aware of how this information could be used in the presentation of their scene thus meeting the requirements of 3.1.2. Once the students were involved in the creation of their drama world through rehearsal, they returned to the resource material to look for additional needed information. This resource material included the definitions for the Process Drama conventions the group was using. This emerging process demonstrated involvement with all sub-sections of 3.2. In addition, I noted that several students spent time recording in dialogue form the information which they wanted to make sure they remembered to say in the scene thus addressing themselves to 3.2.1.

Although the work done using the Process Drama conventions may not fit a pre-conceived notion of research, I believe the students demonstrated the same skills necessary in a more formal research setting.

CHAPTER IV

THE 'RESEARCH DRAMA: THE CRITIC'S JUDGEMENT

When the plays were concluded at the Festival of the Great Dionysia, the audience waited to hear the judges' decision as to who should receive the first, second and third place prizes. Regardless of the officials' opinions, each member of the audience had already fastened on a favourite. The culmination of any play is not when the actors leave the stage, but when the audience and the critics have reviewed the performance. No doubt this is also true of the research work done in the English 20 classroom. Each student involved had their own response to the project as did the regular teacher and the researcher. It is the critic's mandate at this juncture to summarize the data of this performance and to examine the strengths and the weaknesses.

To begin this critique it is necessary to return to the original research questions and view these in the light of the actual research accomplished. The central question of this thesis was

I) **"In what ways can Process Drama be integrated into the English curriculum to enrich meaning-making in the study of literature and in the area of writing?"**

It would appear that three principle issues in this thesis address the central question: 1) choice of convention, 2) validation of theory, and 3) areas of limitation.

Choice of Conventions

In casting the 'critical' eye over the work done for my thesis, I recognize that the 'ways' I chose to integrate drama into the English curriculum were first to choose specific Process Drama conventions for integration. The reasons for those choices centered on the episodic and improvisational nature of these conventions. Each convention is a discrete unit of dramatic activity. To use them does not require specialist knowledge of drama forms or theatre skills. In fact, I was able to present the convention concept and an approach in a brief summary on overheads to the students. Then these summaries became part of a permanent display at the back of the room. The definitions seemed to be readily understood and seldom was I aware of the students even checking the posters for further explanation.

I made specific choices regarding the applicability of Process Drama conventions to the enriching of meaning making. The conventions were chosen for their facility to move the students through several stages of cognitive and affective understanding. The dramatic progression moved from context-building action, to narrative action and finally to reflective action. (Neelands, 1991, p.74) For example, Tableau and Role on the Wall operated to build context for the developing work through highly symbolic systems either physical or visual. Hot-seating and Overheard Conversations developed narrative action which moved the students' meaning making into verbal sign systems. Giving Witness and This Way/That Way stimulated reflective action and motivated the students' ability to analyze and synthesis the meanings they had been making through the experiential drama context. The students spoke of 'getting into' the play of *Antigone* more through the Process Drama conventions than they had done in previous work. They expressed the feeling that they knew more about the play from the opportunity of 'seeing' it from many different perspectives, such as group discussion, rehearsal, their own role taking, others' role taking and lastly, talking about what they understood from the multiple presentations. Not only did the students express that they knew more about the play, they also articulated the answer to a subsidiary question, "In what ways do the students believe their cognitive domain has been expanded through the use of Process Drama conventions?" "I think I learnt and retained more of the play because we were given the information from many different learning styles and points of view, and were able to use our own methods to take in the information." Not only did students express their deepened understanding of the play we studied together, they also saw benefits in using this process with other literature they had studied. One student commented, "This would be great for Shakespeare because the play is not easy to read and understand like this play (*Antigone*)". Another expressed her feelings this way, "The whole concept of teaching English through drama is extra ordinary…I'm curious as to how I would have reacted to the same method of teaching for a different piece or type of work. I do believe that I would have enjoyed this style for "The Glass Menagerie", though." Matching the convention to the content of the set text and the ongoing extended drama world text allowed the students to examine and communicate abstract and complex ideas. Clearly the integration of these particular conventions provides important learning tools.

The second way in which I chose to integrate Process Drama conventions into the English curriculum was to weave it through what might be termed more 'conventional' teaching approaches such as section quizzes, section questions and a final written assignment. These were mentioned and elaborated in Chapter Three. I had originally planned to have the students do some Process Drama conventions in each period. However, I soon discovered that time constraints, 13 class periods one of which was reduced to 40 minutes from the usual 60 minutes, and volume of material, 7 sections, did not permit the use of drama in every class. I also felt, by that I mean I listened to my 'intuitive teacher knowledge' (McNiff, 1988), that drama every class could prove less effective for the students due to the sheer stress of dealing with something new with every meeting. Also, the other assignments would not permit such a time allotment to the Process Drama conventions. As it turned out, presenting new conventions approximately every second class allowed the students more time between to reflect on what they were doing in class and record their thoughts in their journals. It also gave the students an opportunity to work with more material from the set text. So instead of drama associated with each section as originally planned, the students worked with information from two sections at a time. I feel that weaving the conventions with the other teaching approaches and combining the sections actually created a natural and fluid instruction.

Validation of Theory

My initial question leads to more specific areas for investigation. One of these is evident in the question, "**In what ways does the incorporation of Process Drama address the sixth strand of language arts, i.e. representation, as required by *The Common Curriculum Framework for English Language Arts, Kindergarten to Grade 12 (1998) and the Program of Studies for Senior High School English Language Arts, Pilot Draft, April 2000?*"**

I believe that throughout the various Process Drama conventions the students were representing their understanding both in the cognitive and affective domain. With the Tableau convention the students used both their bodies and their tacit and explicit knowledge to create the representation of the archetypal theme of the individual against the state. The frozen picture allowed the students to suspend time for themselves and for their audience permitting close study of the message. To insure a complete understanding of their message the performers had to be cognizant of not only how they were positioned, but how that position 'read' to the audience. With the tableau work the students utilized the multiple sign system of which Byron (1986) speaks. They took the abstract concept of archetypal theme, transformed it from the single symbol system of words to the interactive multiple symbol system of frozen dramatic action, tableau, thus moving into a further realm of abstraction. Put another way, the use of another set of symbol systems allowed a transmediaton of one art form to another. With the addition of dialogue, inner and outer, the students created another level of meaning making through the verbal. Because of the nature of the inner dialogue as sub-text, the students intuitively added facial expression and sometimes, slight body language to underscore the meaning of the inner dialogue. Interestingly, the students added spontaneously another symbol system when they incorporated the use of props. This provided another symbol to create meaning for themselves as well as for the audience. The use of the 'Jew Detector' and the meter stick that became a symbol of authority are examples of devices with supported and extended student apprehension of the theme being explored. When all the symbol systems were put together the students were able to identify and connect with the characters and situation in the set text. Hence, the transmediation moves the set text from a position outside the student world to part of their experience in an immediate and tangible way. One student articulates this particularly well, "I get it now! The bit with Antigone and her sister. It was sort of like our scene with the Jewish guy." "The lines in the play really made sense to me."

The convention of Role on the Wall also clearly addresses the representational language arts strand. Here the students took the perceptions of the characters in the set text and re-interpreted this through not only words of their own choice, but through the symbolization of colour, shape, size and placement. Again the students were demonstrating their understanding of the literature's message by transforming it into another means of communication, a visual means. The repeated use of this convention allowed for a development of student meaning-making regarding the characters. One student puts it this way, "Each time more descriptive words are added to the characters and gives everyone a better understanding on how the characters are developing." By using their implicit aesthetic code the students accessed another means to represent their cognitive and affective understanding.

The use of Role Cards with the conventions of Tableau with Inner/Outer Dialogue and Overheard Conversations took representation to the position of a more complex embodied dramatic moment. The students were now using physical, and verbal characterization with the other symbol systems of silence, movement, spatial relationship, props and even costuming to represent their understanding of the set text as it was transmediated through the dramatic text of their own creation. There were in fact two levels of representation happening simultaneously. First, there was the representation of the content of the improvised scene. Second, the scene in turn was a representation of their understandings of the content of the set text. The students worked within the multiple symbol system of drama mode to represent a cognitive and affective understanding of the single system of the literature within a drama world.

The General Outcomes and Specific Outcomes for the *Program of Studies for Senior High School English Language Arts* were all met. The students explored thoughts, ideas, feelings and experiences by discovering possibilities and extending their awareness within the work on tableau. In addition, they demonstrated respect, support and collaboration by cooperating with the members of their group and thus strengthening their working community. When inner and outer dialogue were added to the tableau the students were also addressing the creation of an oral and visual text in which they enhanced the clarity and artistry of their communication. To effectively communicate within the dramatic medium the students had to consider the form, develop the content and appropriately and effectively use production strategies, all of this required clarity of thought, and organization. The convention Role on the Wall added the general outcome of being able to comprehend and respond creatively to a text. The students did this through their representations on the masks that allowed them to construct meaning from one text and reconfigure that meaning in another 'text'. To be effective in this they had to understand the form for the representation and in their creation had to remain true to their understanding of both texts. Finally, the use of Role Cards brought the students to managing ideas and information. In order, to represent the role and the relation of that role to the set text the students needed to apply research techniques involving the role cards, the set text and the conventions which was to be the vehicle for the representation. Thus in the course of the 13 class periods the use of Process Drama conventions satisfied not only the representational strand of language arts, but addressed the General and Specific Outcomes of the *Program of Studies for Senior High School English Language Arts.*

Through their discussion, examination and presentation of their understanding the students were working through the triangulation that Davidson (1986) maintains is necessary to achieve communicative interaction. As the students experience they are also involved in a 'scene of learning'; first they experience the work and as they embody the experience they move toward knowledge (Dasenbrock, 1992). It seems clear that the research outcomes are compatible with these important theorists.

The other specific question that arises from the initial research question is **"What process drama conventions will be most appropriate for the experienced English teacher with no drama background?"** The data I collected does not directly speak to this question, as observation and responses from experienced English teachers were not made available. Also, I did not use all the Process Drama conventions outlined in Neelands' book *Structuring Drama Work: A handbook of available forms in theatre and drama*. Therefore there may be those which would appeal to experienced English teachers. On the basis of my data, the students themselves indicated which Process Drama conventions they preferred. But even here the data may be said to be incomplete, as there was a definite tailing off in journal responses as the unit progressed. The reason for this is not clear. In part this loss of interest may have been the result of the time of year, end of May and the beginning of June. Teachers will recognize this as a time of lost interest and energy in most subject areas. It may also be the result of my not requiring the journal entries be turned in at specific times during the unit. I collected the journals at the end and in retrospect this may have contributed to a lessening in accountability even though the students were given journal prompts to stimulate their thinking about the work. Having said all this, I think it is possible to come to some relative answer regarding the Process Drama conventions most appropriate for use by an experience English teacher with no drama background. A partial answer may be found in the preferences the students indicated; these preferences shaped the structure and discussion of Chapter Three. Therefore, I offer these suggestions to the experienced English teacher with no drama background.

Certainly with all the conventions discussed the students had an immediate grasp simply through reading the definitions and examples. Tableau was an excellent starting point for the students and for me. In some respects we were both new to the situation; they to the convention and me to their classroom milieu. The addition of the Inner and Outer dialogue was a natural progression. An experienced English teacher would no doubt see the relation to underlying meaning to be discovered in many fictional works. The use of Role on the Wall is an extension of finding and listing character traits which is often used in the detailing of characterization. The use of colour, shape, size and placement and the cumulative approach may be no more than a 'new' take on an 'old' approach. The convention of Role Cards is a wonderfully creative opportunity for the teacher, but I would suggest that these be limited and reused throughout the drama work.

On reflection, I believe that I would have limited the Role Cards to the guards, the citizens, the palace servants, and the gods. In this way the students would have less material to grapple with and could have concentrated on a deeper development of these personalities and their reactions. If the thought of creating these characters seems onerous, then providing there is time, the students could develop the characters who live outside the set text yet are part of the shared world. The last convention that my research focused on was Overheard Conversations.

On first glance, the experienced English teacher with little or no Drama background may be reluctant to try this, but I would suggest that the relation this convention bears to the real life experience of high school students should be considered. Students in my research chose this convention as a favourite precisely because it reflected their understanding of the real world of gossip filled hallways. In conclusion, even though my data does not directly bear on this specific question, the experiences and preferences of the students shed some light on the Process Drama conventions that might be accessed successfully.

Critic's Adjudication

The stage is indeed bare; the audience has departed no doubt with their own individual judgments of the 'research drama'. The actors in this drama had their own judgments of the research. Not all the students were enamoured, some were more comfortable with English taught the 'regular' way that I take to mean 'read the text, and answer the questions'. It is understandable that this would be one reaction. What is familiar is always most comfortable; change is scary and resistance is a natural response. To the students' credit, however, the majority responded positively to the integration of drama with literature. One student commented, "In the last 4 weeks, I had a really good time in English class. Especially when we worked on the drama strategies." Another declared, "Those skits were "DA BOMBEST", they were fun and we learned the play from different perspectives, thus enhancing our opinion towards characters and theme. This was a wonderful play, unforgettable because of the way you taught us, and all the activities you had for us. I wish it could have been longer because I've never had so much [illegible] in English class." These comments are indeed the applause every playwright/director, not to mention teacher, hopes to hear. Such passioned response validates the research and suggests this is an idea to be carried forward, certainly into my own practice next year. I hope to be able to bring these findings to other teachers and work with my colleagues to perfect the integration of drama with literature.

The critic has articulated an overview of what was and was not accomplished. But can a definitive pronouncement ever be made about such a transitory event? As the researcher I know I have mixed feelings about the work I accomplished with these English 20 students. There were times of great confidence and others of great trepidation. As the teacher, my teacher's intuition says my practice has been improved; I know it has been irrevocably changed. This intrinsic case study has illuminated for me the possibilities of mediating literature through drama. It is my fervent hope that my research will illuminate the possibilities for my colleagues.

Voice of the Muse

Sophocles responded to the muse who visited him and inspired his writing of *Antigone*. He wanted to create a play that not only validated the religious nature of the theatre, but also instructed and motivated the people of his city, politically and socially. In the creation of *Antigone*, he accomplished his goals.

I feel safe in suggesting that Sophocles was quite pleased with the results of the judging for the Great Dionysia of 440 B.C. His *Antigone* took 1st place. The judges recognized the significant artistic merit and political instruction of this play. Theatrically it was a tightly woven drama – politically it was a voice speaking for the prominence of the state. This was an important dialectic for the Athenians of 440 B.C. Storm clouds of war were forming between Athen and Sparta. Sophocles may well have guessed that strict adherence to the polis and the plans of its leader, Pericles, would be essential. Sophocles' purpose artistically and politically was achieved. Indeed, his political stance outlived him. Sixty years after his death Demosthenes reminded his opponent of the proper loyalties of a citizen by quoting Creon's speech (lines 194 –214 of the translation used in the unit). The lesson illustrated on stage had its immediate impact – artistic prize and political affirmation. He had used his theatrical vehicle for art and education.

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APPENDIX 1

January 22, 1999

Dear Parents or Guardians:

My name is Mary-Ellen Perley and I am a graduate student in the Master's Program in Secondary Education at the University of Alberta. During my teaching career, I have taught English and Drama and have been interested in the interplay of Drama with English as a means to engage students in literature and enrich their writing about literature. As part of my thesis work, I have devised a research project that will allow me to study the integration of Drama and English at the high school level. Over the next month your daughter(s)/son(s) will be part of a research project which will document the use of drama conventions as these are used to teach the play at the English 20 level. With the assistance of *********, I will be teaching the play *Antigone* through the use of drama conventions. The belief is that this approach will deepen student engagement with the literature thereby enhancing their appreciation and ability to write about the literature. Data collection will be done through video taping of the instruction, interviews and journal writing.

In order to proceed with this research I require your permission to use any collected data or information in the written research report that involves your daughter(s)/son(s) individually. I would truly appreciate it if you could complete the attached consent form and return it to the school as soon as possible. This research project has been examined and approved by both The School Board and the University of Alberta, Department of Secondary Education. There is no foreseeable physical or psychological risk to students and the project will not interfere with the approved program of studies. Students' identities will be protected through the use of pseudonyms in the final written report.

I appreciate your consideration and thank you in advance for consenting to your daughter(s)/son(s) participation.

Yours truly,

Mary-Ellen Perley (B.Ed., B.A.Special)

Please see attached

University of Alberta

Research Consent Form

I, ____, hereby consent
(print name of parent/legal guardian or independent student)

for ______________________________________ to be

- Interviewed
- Video taped
- Reproduction of written material

by ____
(print researcher's name)

I understand that:

- My daughter(s)/son(s) may withdraw from the research at any time without penalty
- all information gathered will be treated confidentially and discussed only with your supervisor
- any information that identifies my daughter(s)/son(s) will be destroyed upon completion of this research
- my daughter(s)/son(s) will not be identifiable in any documents resulting from this research

I also understand that the results of this research will be used only in the following:

- research thesis
- presentations and written articles for other educators

________________________________ or __________________________________
signature of parent/guardian signature of student if 18 years or older

Date signed ____

For further information concerning the completion of this form, please contact Mary-Ellen Perley, Department of Secondary Education, Faculty of Education, University of Alberta, 341 Education South, Edmonton, T6G 2G5, Telephone 492-5515 or 492-3674

January 22, 1999

Dear *************:

My name is Mary-Ellen Perley and I am a graduate student in the Master's Program in Secondary Education at the University of Alberta. During my teaching career, I have taught English and Drama and have been interested in the interplay of Drama with English as a means to engage students in literature and enrich their writing about literature. As part of my thesis work, I have devised a research project that will allow me to study the integration of Drama and English at the high school level. Over the next month I would like the opportunity to come into your English 20 class as teacher/researcher to teach Antigone using process drama conventions. In order to proceed with this action research I require your permission to use any collected data or information in the written research report that involves your participation arising from interviews or journal entries.
I would truly appreciate it if you could complete the attached consent form and return it to me as soon as possible. This research project has been examined and approved by both The School Board and the University of Alberta, Department of Secondary Education. There is no foreseeable physical or psychological risk to you or the students and the project will not interfere with the approved program of studies. Students' identities will be protected through the use of pseudonyms in the final written report and your identity too if you so wish.

I appreciate your consideration and thank you in advance for consenting to participate.

Yours truly,

Mary-Ellen Perley (B.Ed., B.A.Special)

Please see attached

University of Alberta

Research Consent Form

I, ____, hereby consent
(print name of teacher)

to
- the use of journal entries as part of research data
- be interviewed and recorded

by ____
(print researcher's name)

I understand that:

- I may withdraw from the research at any time without penalty
- all information gathered will be treated confidentially and discussed only with your supervisor
- any information that identifies me will be destroyed upon completion of this research
- I will not be identifiable in any documents resulting from this research should I so desire

I also understand that the results of this research will be used only in the following:

- research thesis
- presentations and written articles for other educators

____
signature of teacher

Date signed ____

For further information concerning the completion of this form, please contact Mary-Ellen Perley, Department of Secondary Education, Faculty of Education, University of Alberta, 341 Education South, Edmonton, T6G 2G5, Telephone 492-5515 or 492-3674

January 22, 1999

Dear Student:

My name is Mary-Ellen Perley and I am a graduate student in the Master's Program in Secondary Education at the University of Alberta. During my teaching career, I have taught English and Drama and have been interested in the interplay of Drama with English as a means to engage students in literature and enrich their writing about literature. As part of my thesis work, I have devised a research project that will allow me to study the integration of Drama and English at the high school level. You will be part of a research project which will document the use of drama conventions as these are used in the teaching of the play at the English 20 level. Over the next month I would like the opportunity to come into your English 20 class as teacher/researcher to teach *Antigone* using process drama conventions. In order to proceed with this action research I require your permission to use any collected data or information in the written research report that involves your participation arising from the video taping, interviews or journal entries.

I would truly appreciate it if you could complete the attached consent form and return it to the school as soon as possible. This research project has been examined and approved by both The School Board and the University of Alberta, Department of Secondary Education. There is no foreseeable physical or psychological risk to students and the project will not interfere with the approved program of studies. Student identity will be protected through the use of pseudonyms in the final written report.

I appreciate your consideration and thank you in advance for consenting to participate.

Yours truly,

Mary-Ellen Perley (B.Ed., B.A.Special)

Please see attached

University of Alberta

Research Consent Form

I, ______________________________, hereby consent
(print name of student)

to

- Be interviewed
- Observed and documented
- Be video taped
- The use of journal entries as part of research data

by ______________________________
(print researcher's name)

I understand that:

- I may withdraw from the research at any time without penalty
- all information gathered will be treated confidentially and discussed only with your supervisor
- any information that identifies me will be destroyed upon completion of this research
- I will not be identifiable in any documents resulting from this research

I also understand that the results of this research will be used only in the following:

- research thesis
- presentations and written articles for other educators

____
signature of student

Date signed ______________________________

For further information concerning the completion of this form, please contact Mary-Ellen Perley, Department of Secondary Education, Faculty of Education, University of Alberta, 341 Education South, Edmonton, T6G 2G5, Telephone 492-5515 or 492-3674

APPENDIX 2

ANTIGONE

Text: *The Three Theban Plays* translated by R. Fagles

Time frame: 13…1 hour periods

Division of play: into 7 sections

Approach to teaching: process drama strategies used during study of the play

Setting the "stage": classroom displays

EPISODE ONE

- Class examination of display and discussion of what they think these images mean
- Class discussion of several terms and concepts: Greek theatre, mask, drama, play form, chorus, **archetype, archetypal pattern/theme**
- Discuss **individual vs. state**
- Class brainstorms and records on poster paper examples of this theme from their knowledge base (variation…collage)
- Explain term **Tableau** (builds context, gets interest)
- In groups students present either beginning, middle or end of the struggle of individual vs. state in **Tableau form**
- Debrief
- General Outcomes #1 & #5

EPISODE TWO

- To **Tableaux** add **Outer/ Inner Dialogue/Inner Thought/Thought Tracking** = (sub-text)
- (Outer/inner dialogue develops the narrative and deepens student commitment)
- Debrief
- **New tableau**: depict one individual asking friends/family to help in what might be considered an act of social conscience, rehearse, present, and debrief

- **Add outer and inner dialogue,** rehears, present and debrief
- General Outcomes #1, #5 & #4
- Assign Section A; pg. 59 - 69, lines 1 – 248 [play divided into 7 sections]

EPISODE THREE

- Quiz on Section A
- Discuss what they read in first section and relation to last tableau
- Assign section A discussion questions; groups present answers on chart paper
- **Role on the Wall** - words/phrases, colour, shape, size, placement (**on going** for each section) Always debrief the choices made by the groups for **ROTW**
- (this strategy builds context and gets interest)
- General Outcomes #1, #2, #4 & #5
- Assign Section B, pg. 70 – 77, lines 249 - 416

EPISODE FOUR

- Quiz on Section B
- Section B Discussion questions assigned to groups; answers presented on chart
- **Role Cards** presented to class
- (This strategy develops narrative, deepens commitment and develops interwoven context)
- **3** new drama strategies: **Hot-seating, Overheard Conversations, This Way/That Way** presented to class; these strategies are in addition to **Tableau + I/O Dialogue**
- (Hot-seating: builds context, Overheard Conversations: develops narrative, This Way/That Way: develops reflection and analysis)
- Students discuss, rehearse and present and debrief (Source material from sections A & B)
- General Outcomes #1, #2, #4 & #5
- Assign Section C, pg. 78 – 90, lines 417 - 655

EPISODE FIVE

- Quiz Section C
- Section C Discussion questions assigned to groups and presented
- Return to **Role on the Wall** and add to the characters, debrief

- Each time a new character enters the play the role is put up
- Assign Section D, pg. 91 – 101, lines 656 - 899
- General Outcomes #1, #2, #4 & #5

EPISODE SIX

- Quiz Section D
- Groups will present their perspective on sections C and D using drama conventions: **Tableau + Dialogue, Hot-Seating, Overheard Conversations, This Way/That Way, Slide Show**
- (Slide-Show: develops narrative and deepens commitment)
- **New Role Cards** are presented, Discuss, rehearse, present, debrief
- General Outcomes #1, #2, #4, & #5
- Assign Section E, pg. 102 – 109, lines 900 - 1089

EPISODE SEVEN

- Quiz on Section E
- Hand out material on the trial and summation
- Section E Discussion questions assigned to groups and presented (incorporates dramatization)
- Return to **Role on the Wall**, debrief
- General Outcomes #1 through #5
- Assign Section F, pg. 110 – 117, lines 1090 - 1238

EPISODE EIGHT

- Quiz on Section F
- Discuss the summation and their role as lawyer
- Section F Discussion questions assigned to groups and presented
- Assign section G, pg. 118 – 128, lines 1239 - 1470

EPISODE NINE

- Quiz Section G
- **2 new groups of Role Cards** related to Sections E & F
- 2 new drama conventions: **Giving Witness & Interviews/Interrogations**
- (Giving Witness: develops refection and analysis, Interviews/Interrogations: develops narrative and deepens commitment) Costumes available
- General Outcomes #1 through #5
- Discuss, rehearse, present, debrief

EPISODE TEN

- Discuss the final written assignment: **The Summation**
- Section G Discussion Questions done as **Game Show**
- Each member of each group chooses a question from the jar and the group has 30 seconds to answer, bonus point given if quote found and used in answer
- **Role on the Wall**: last opportunity, two groups assigned to two characters
- Debrief Role on the Wall
- Last set of **Role Cards** and Dramatis Personae for the **Trial Scene**
- (Trial Scene is used as the Moment of Truth which provides a final scene for the work and encourages analysis, synthesis and reflection)
- Colour determines who they defend: Pink/Antigone, Blue/Creon
- May use any of the drama conventions and characters used before
- Preparation at home of ideas and dialogue
- General Outcomes #1 through #5 emphasis on General Outcome #4 (create)

EPISODE ELEVEN

- Class time is spent discussing, rehearsing and presenting the groups' **Trial Scene**
- Debriefing at end of each scene; recording of pertinent comments made by characters
- General discussion of what they believe to be the greatest crime and why
- General Outcomes #1 through #5 emphasis on General Outcome #4

EPISODE TWELVE

- Calling on their experiences as various characters, what they have heard about the situation at the Theban court, and what was said at the Trial Scenes
- Students write in role as a lawyer defending either Antigone's action or Creon's action
- Summation to the jury to be written in class, but should be prepared at home

EPISODE THIRTEEN

- Evaluation: Quizzes, attendance, participation in group work, and Summation

FURTHER WRITING IDEAS:

- News report of the trial,
- written script for CBC's "The Journal" with Barbara Walters,
- an editorial on the position of the individual in the state,
- series of letters between two characters about situation in Thebes,
- formal essay discussing archetypal conflict of individual vs. state

EXTENSIONS TO OTHER LITERATURE

Short Stories: There are many stories, already in use in Alberta schools that would be applicable

Novels:

1984 by George Orwell

Brave New World by Aldous Huxley

Eleni by Nicholas Gage

Fahrenheit 451 by Ray Bradbury

Plays

A Man for All Seasons by Robert Bolt

St. Joan by G. B. Shaw

The Crucible by Arthur Miller

A Doll's House by H. Ibsen

Romeo and Juliet by W. Shakespeare

Othello

Macbeth

King Lear

Poetry

Many anthologies contain sections on the thematic idea of protest and war.

APPENDIX 3

ANTIGONE : ROLE CARDS - THE GUARDS: SECTION B (pages 70-77)

Character One: You are unhappy with your lot in life. All you do is complain and whine. You pulled this guard duty because Diomedes was sick.

Character Two: You are the level headed, no-nonsense older guard. You are the "master of the watch." You are very practical and do not believe in supernatural occurrences.

Character Three: You are very religious. You believe the gods are to be honored no matter what. You believe the covered body is a sign from the gods, a sign of "doom and gloom"; you wish you could persuade the others to appease the gods.

Character Four: You are a young recruit; you love your job. You are a staunch supporter of the leader whoever the leader is. In fact, you took part in the battle fighting on the side of Creon. You are recently married with a child.

Character five: You are close to retirement; you've seen a lot in your years of service. You once escorted Oedipus, the former king. You want to end your service without incident. You were passed over for promotion; character two got the promotion instead.

ROLE CARDS: THE PALACE SERVANTS - SECTION B (pages 70-77)

Character One: You are Ismene's Nurse. You have raised her as if she were your own child. You are motherly, fussy, and have an opinion about everything which you love to share with everyone. You have a heart of gold.

Character Two: You love to gossip. You can take the simplest overheard conversation, gesture or look, and fabricate a fantastic situation. You love working in Creon's household because there is so much family tension – so much to talk about.

Character Three: You are an outsider, being a citizen of Argos, who has been captured and brought to the palace. You are fearful, homesick, and resentful, yet must be very careful of what you say. You do not wish to incur anyone's wrath. You have also entertained romantic fantasies about Eteocles.

Character Four: You are Antigone's bodyguard who goes everywhere with her in public. You are completely devoted to her, perhaps even in love with her.

Character Five: You are the royal taster for Creon. Due to your position, you are privy to conversations, which take place during the evening meals. You hold a superior attitude regarding the other servants; you after all are very close to the king.

ROLE CARDS: THE CITIZENS - SECTION B (pages 70-77)

Character One: You are a black smith. You are seen as a bully,and a loudmouth. You love to talk and be heard and your allegiance lies where you think you will find the most glory for yourself.

Character Two: You are a pseudo-philosopher who wants to weigh everything and can never make a decision. When you finally do reach a decision, it is often too late. You run a school for the sons of the nobility. Your home life is not very happy.

Character Three: You are a "lady of the night." You own a string of brothels, but you are not a citizen of Thebes. You must be cautious of what you say, as you do not wish to jeopardize your business. However, you hold very strong views.

Character Four: You are a merchant who has recently arrived from Corinth. You are not aware of what has been going on in Thebes. You are concerned about the survival of your new business. Business has been slow because people are more interested in affairs of state.

Character Five: You are a solid citizen of Thebes. You are slow to anger and like to hear all the sides of an argument before making up your mind. Your business often takes you to the palace.

ROLE CARDS: THE PALACE GUARDS - SECTION C (pages 78-90)

Character One: You are a person who does things "by the book." You remember how you worked your way up the ranks. You are also somewhat surprised by the way the sentry talks to Creon.

Character Two: You are very jealous of the attention that the sentry is getting and the possible chance for advancement. You are very petty and like to exert power to keep the lower ranks in their place.

Character Three: You are a friend of the sentry. You have been recently promoted but you remember working with the sentry and know him well. He is a drinking buddy.

Character Four: You are an old palace guard. You have not had a promotion in years and really are not looking for one. You are close to retirement and have been promised a little plot of land. You know the family of Cadmus inside out and backward. You held a position of favour when Oedipus was king.

Character Five: You are of middle years. Your wife died recently and left you with two small girls to raise. You are interested in one of the palace servants. You want things to go smoothly at the palace so you can get on with your life.

ROLE CARDS:THE LADIES OF THE COURT - SECTION C (pages 78-90)

Character One: You are the wife of the ambassador from Athens. As a result, you have a superior attitude and are always referring to the way things are "done in Athens." You are appalled by what is going on and can't wait for your husband to be given a new posting.

Character Two: You are a loyal Theban citizen. Your husband is Minister of Finance in Thebes. You have been having an affair with the Athenian ambassador. Therefore, there is some tension between you and character one.

Character Three: You are a social butterfly. You are more interested in the latest fashions from the Isle of Kos and in the recent shipment of Egyptian jewelry than events in the palace. You are planning a dinner party for this evening and you want "everything to go right."

Character Four: You are a contemporary of Eurydice, the Queen, Creon's wife. You are well educated and hold very strong views about the right of royal decent.

Character Five: You are a dreadful gossip; sometimes your gossip becomes a little mean-spirited, especially if it pertains to certain members of the royal family. You have connections to the royal family through marriage, and honestly feel that your husband would make a far better king than Creon.

ROLE CARDS: THE WIVES OF THE DEAD THEBAN SOLDIERS - SECTION C (pages 78-90)

Character One: You are the sister-in-law of one of the guards in charge of Polynices' body. You have two small children and are desperately wondering where your support will come from now.

Character Two: You have been freed from an unhappy marriage with the death of your husband. You are planning on leaving Thebes to begin a new life.

Character Three: You are an older woman. Your husband has died honorably in his last battle. You plan to live with your son and daughter-in-law, even though she does not like you and your views about the state.

Character Four: Despite the fact that your beloved husband was a soldier, you are not sure that war is a solution to any problem. You were raised in a military family, but the death of your husband and the chaos in the city, has make you question the role of war in settling human affairs.

Character Five: You are devastated by the death of your husband. Even though you argued with him about his re-enlisting, you were very proud of him and his sense of loyalty. Now, you are bitter and resentful of the state for which he died.

ROLE CARDS: HAEMON'S BUDDIES - SECTION D (pages 91-101)

Character One: You are fun loving, easy going, a lovable rascal and probably Haemon's closest friend. You are completely devoted to Haemon. You have been brought up together and are like brothers.

Character Two: You are jealous of character one's relationship with Haemon. You would like to be a close confidant of Haemon and so you juxtapose the easygoing nature of character one. Your perspective is more serious, and down to earth. Yours is the voice of caution.

Character Three: You are the son of the ambassador of Athens. You have recently befriended Haemon and, as a result, your friendship is not strong. You are somewhat confused about the relationships and tensions in the palace.

Character Four: You are calculating and an opportunist. Your friendship has served you well in the past and was motivated by the supposition that Haemon would be king one day. Now things are looking problematic. You are not sure exactly what to do.

Character Five: You are the prince of Trachis. You were sent to this court to be brought up with Haemon and as a means to ensure your father's allegiance with Thebes. You realize your position is a delicate one, and all the more so as you are in love with Antigone, Haemon's intended.

ROLE CARDS:PALACE SERVANTS - SECTION D (pages 91-101)

Character One: You are the palace cook. You admire Antigone's strong personality and want to do something to try to save her. You have a motive and you have opportunity.

Character Two: You are Haemon's personal servant. You do not like the family of Cadmus because you were taken as a young boy and made a slave.

Character Three: You are Creon's personal servant. You are an older man and have served Creon for years. You respect him but are very worried that the relationships within the family are unraveling. You have had some private conversation with a local fortune-teller.

Character Four: You are one of several young women who attend Antigone. Lately you have been preoccupied by your own thoughts of love and were about to sneak out of the palace in order to make sacrifices to the goddess Aphrodite. However, on seeing the distress of Antigone you have decided to stay in the palace and attend her.

Character Five: You were once the nurse to the children of Oedipus. Now you do whatever odd jobs need doing around the palace. You feel useless, but still have deep feelings for the young people you once tended lovingly.

ROLE CARDS: THE WIFE AND RELATIVES OF THE CHORUS LEADER - SECTION D (pages 91-101)

Character One: You are a brother-in-law of the chorus leader. You have recently been to the agora (market place) and have overheard the worried citizens. Rumours of Creon's decision to kill Antigone have caused much distress. You have always been jealous of your brother-in-law's preferred status.

Character Two: You are the son of the chorus leader, approximately the same age as Haemon. Your expectations are to take your father's place one day, as advisor to the King. However, you are finding it difficult to separate your youthful idealism (a desire to side with Haemon) from what you know to be expected of a wise counselor.

Character Three: You are the wife of the chorus leader. You have noticed lately, your husband's increasing concern with the problems of the state. You are annoyed by what you consider his inability to take a stand. In your mind, the issue is clear-cut.

Character Four: You are the younger sister of the chorus leader. Your husband is one of the Theban generals. He has been injured in the battle. You are a woman of strong views, which sometimes places you in a position of antagonism with your brother's wife.

Character Five: You are the daughter of the chorus leader. You are in love with the prince of Trachis, a companion of Haemon. You are aware of his feelings for Antigone. You are torn by your feelings of support for Antigone's position, but with her gone you might have a chance at Trachis.

ROLE CARDS: THE GODS - SECTION F (pages 110-117)

Character One: You are the god Apollo. You are able to see the future and transmit this information through your high priestess, the Pythia. You are the god of music and reason. You believe in knowing one's self and nothing in excess. You have been very involved in the lives of the people of Laius' house.

Character Two: You are the goddess Athena. You are the goddess of wisdom and tactical warfare. You are very grieved over the fate of Oedipus's family, as you always were impressed by Oedipus' need to know the truth.

Character Three: You are the god Zeus. You are the supreme ruler of Olympus. You expect the other gods to do what they are told. However, you are also very concerned about maintaining the correct rituals for the dead and the obligations **owed to the family.**

Lately, you have not been paying much attention to the human world as you and Hera, your wife, having been arguing about your late nights again.

Character Four: You are the god Hades. You rule the underworld. You have been outraged by the treatment of Polynices' body. You have taken your complaint to your brother, Zeus, but he has been having marital problems and has not gotten back to you. You feel someone should pay for this sacrilege.

Character Five: You are the goddess Aphrodite. You are the goddess of love. You wish everyone, including your family, could just get along. You are also tired of people always blaming you for their own stubbornness or obsessions.

ROLE CARDS: FRIENDS AND FAMILY OF TIRESIAS SECTION F (pages 110-117)

Character One: You are the wife of Tiresias. Life has not been easy for you. People who do not like the prophecies your husband makes often accost you in the street. You have tried many times to reason with him to be more politically minded. This last prophecy to Creon has made you so angry that you are planning to leave him and let him fend for himself.

Character Two: You are the boy who leads the prophet. You greatly admire him and feel he is much misunderstood by many, including his wife. You would give anything to have his ability and have often asked him to train you. He keeps putting you off and you are not sure why. This hurts your feelings a bit, but you remain loyal.

Character Three: You are the high priest of the Temple of Apollo at Delphi. You are very self-centered and very conscious of the powerful position you hold. However, you are concerned that too many unfavourable predictions will adversely affect the position of the oracle at Delphi.

Character Four: You are the Pythia at Delphi. You are jealous of your unique position and favour with the god Apollo. You resent anyone who can communicate with Apollo directly. You would like to see an end to such seers as Tiresias

Character Five: You are an old time friend of Tiresias and his wife; in fact you once asked her to marry you. You don't want to get drawn into taking sides about whether Tiresias should be more politically astute or not. Privately you do hold some strong views on this very issue.

ROLE CARDS: THE PALACE GUARDS - SECTION G (pages 118-128)

Character One: You are in charge of the Palace Guard detachment entrusted with the entombment of Antigone. You are an older man who feels sympathetic toward the untimely death of such a young girl. However, duty is duty.

Character Two: You are anxious for advancement. You suspect your superior of wavering loyalty. You are watching for any indication that may bring him down.

Character Three: You have recently been assigned to Palace Guard duty. You are overwhelmed by the palace protocol and are anxious to do everything correctly.

Character Four: You are a loving and devoted husband and father. You are still grieving for the untimely death of your only child. The entombment of Antigone, your responsibility, is almost more than you can bear. However, you are aware that your fellow guards are watching you.

Character Five: You have been a member of the palace guard for many years. You love the sense of power it gives you over others. You have watched the problems with the house of Oedipus and have been disgusted with what you feel is weakness in the royal family. You only know you want to be associated with a strong leader who knows his mind.

ROLE CARDS: EURYDICE'S PERSONAL SERVANTS - SECTION G (pages 118-128)

Character One: You are the personal servant who found Eurydice's dead body. You are an older woman who has witnessed Eurydice's grief and have felt her losses keenly. In privacy, she spoke freely with you.

Character Two: You are a young servant of the bedchamber. Your tasks have been to put away jewelry, cosmetics and tidy up clothing. You are fearful for your position now that your kind mistress is dead.

Character Three: You were, formerly, a lady of position from Miletus, a city recently sacked by Thebes. You were brought to Thebes and placed in Eurydice's service. You lost everything when Miletus was conquered; therefore you find it difficult to feel sympathy for your conquerors.

Character Four: You are middle-aged and very insistent about the way things are done. You find having to work with the Miletus woman most objectionable. Lately, the chaos in the palace has really upset your equilibrium. To maintain your sense of control, you are focusing on the tasks at hand.

Character Five: You were Eurydice's personal bodyguard. You took your responsibility for her safety very seriously. You are worried now that Creon will think you were not doing your duty and hold you responsible for the death of your mistress. In fact, you were not at your post when she returned to the palace so distraught over the death of her last son. You were keeping company with one of the ladies of the bedchamber.

ROLE CARDS: FRIENDS OF ANTIGONE AND ISMENE - Section E (pages 102 – 109, lines 900 – 1089

Character One: You are a long time friend of Antigone. You have been around the royal family all your life and are very weary of the troubles you see your friend involved with. You know Antigone well enough to have been aware that she was thinking of doing something drastic regarding the treatment of Polynices. If you had known exactly what, you would have gladly joined her. You secretly loved Polynices and hoped, with Antigone's help, to marry him one day.

Character Two: You are a close friend of Ismene. Many times you have been on the receiving end of Antigone's sharp tongue when you tried to take Ismene's side in some childhood disagreement. You cannot understand Ismene's devotion to Antigone; you think she is a bully and totally selfish.

Character Three: You are a friend of Antigone but have not known her very long, as your family recently moved from Athens to Thebes. You know the Athenian ambassador and his family; in fact you are rather sweet on the ambassador's son. You think Antigone is a very brave person. You idolize her and wish you had the same strength of character. You would like to tell your father that you have fallen in love with the Athenian ambassador's son and wish to marry him instead of the man your father has chosen.

Character Four: You are a friend of Ismene and are very distressed about her continual crying. You have been away from Thebes for a couple of years and only returned yesterday. You are not clear about what has gone on; you keep hearing different stories and Ismene is so distraught that a lot of the time she doesn't make sense. You have heard that Antigone is talking as if she was the only one left in the family, and you do not understand this. You plan to talk to Haemon.

Character Five: You are an acquaintance of both sisters. You are devoutly religious and are seriously thinking of becoming a priestess of Apollo. You are shocked by the irreligious actions of Creon, and feel that Antigone made the correct decision regarding her brother. You believe the gods are taking revenge on the royal house because Ismene is acting as if she has lost her mind and the city is in a state of pollution. You are somewhat shocked that Antigone likened herself to gods regarding her manner of death, this is also sacrilegious in your eyes.

APPENDIX 4

ROLE-ON-THE-WALL

Description: An important, pivotal role is represented in picture form or diagram 'on the wall"; information is read or added as the drama progresses. Individuals may take it in turns to adopt the role in improvisations, so that it becomes a collective representation rather than a personal interpretation.

Example: In a drama looking at the story of a disturbed teenager, the teacher draws rough outline of a human figure. As a starting point, the group adds a series of statements made about the figure-by a parent, a teacher, a psychologist, and a friend; these are written beside the figure. As the work progresses, new understandings about the teenager are written inside the figure as an aid to reflection and to record the growing complexity of the characterization (Needlands, 1990, *Structuring Drama Work*, p. 11).

HOT-SEATING

Description: A group, working as themselves, has the opportunity to question or interview role-player(s) who remain 'in character.' Improvisation may be frozen and role-player(s) released to answer questions or they may be formally seated facing questioners.

Example: A group has been speculating about what causes delinquency in some young adults. They have created a group of troublemakers who are causing havoc at their school. In order to discover more about the attitudes and motivations of the troublemakers, five volunteers take on their roles and are 'hot-seated' by the rest of the group about attitudes to school, home, family, authority, etc. (Needlands, *Structuring Drama Work*, 1990, p. 28).

OVERHEARD CONVERSATIONS

Description: These conversations add tension or information to a situation that should not have been heard. The group might not know who the speakers are, or might only know one of the speakers. The conversation might be reported by spies, or be in the form of gossip and rumour. The group can go backwards or forwards in time to recreate key conversations that illuminate the present situation.

Example: A group is speculating on the causes of civil unrest in a state that has lost confidence in its leaders. Spies are sent out into different parts of the city to eavesdrop on the citizens. They return, and report what they have heard as a way of persuading the 'Generalissimo' to take the people's problems more seriously (Ibid, p.29).

RE-ENACTMENT

Description: An event that is known, or has previously occurred, is re-enacted in order to reveal what might have happened, or in order to discover its social dynamics and tensions. There is an emphasis on accuracy of detail and authenticity. This may be a whole-group re-enactment, or small-group presentation.

Example: Detectives investigating a murder re-enact what they think might have happened, based on their knowledge of the victim, her background, the position she was found in and information collected since the crime (Ibid, p. 39).

TABLEAU

Description: Groups devise an image using their own bodies to crystallize a moment, idea, or theme. The image becomes a frozen moment or still image allowing the group members to physicalize the underlying tensions, positions and relationships in space of the individuals caught in that 'picture'.

Example: A group is working on the theme of 'Runaways' and wish to illustrate the events that catalyze the decision. Some moments might include problems at school, problems with girl/boy friend, or problems with family members.

INNER DIALOGUE

Description: Within the tableau convention, each individual is able to speak what his/her character is REALLY thinking, the inner thoughts or subtext of the situation.

Example: We could return to the 'Runaway' scenario; in the school setting there may be a teacher, the main character and other students. Once the tableau has been formed each character speaks the inner thoughts of that moment. These inner thoughts may be quite different, even in opposition to the image.

OUTER DIALOGUE

Description: These are the actual words the character would be most likely to say given the situation and their outward response to that situation.

Example: In the 'Runaway' scenario, the main character, the teacher and the other students speak what would be expected of them in this situation. When juxtaposed with the inner dialogue this can create interesting complexity of character and situation.

INTERVIEWS/INTERROGATIONS

Description: These are challenging, demanding situations designed to reveal information, attitudes, motives, aptitudes and capabilities. One party has the task of eliciting response through appropriate questioning.

Example: A class is working on a 'Witchcraft' theme. They have 'built' a village that has a long history of rumours about witchcraft, stretching back to the 16th-century witchcraft trials. The group is split into pairs: in each pair, A is a BBC producer researching for a programme on witchcraft: B is a villager who may, or may not, wish to disclose information about her village and its history. After the interview A reports back to his/her superior at the BBC.

THIS WAY/THAT WAY

Description: This is used as a means of pointing out the differences between various characters' interpretations of the same crucial event and thereby demonstrating that the points of view held may reflect the vested interests of the characters. The group acts out each character's version of the event, paying attention to the detail of the differences and relating these details back to their understanding of the character and the event.

Example: As part of an investigative drama inquiring into the causes of a violent incident at a local factory, the group acts out the event according to the conflicting accounts given in the press and in person by the national and local newspapers, the factory manager, a picket and the local police.

GIVING WITNESS

Description: Each member of the group gives a monologue purporting to be an objective account of events, but which in effect is a highly subjective re-telling from the witness' point of view. The account is often charged with emotion --- in the manner of oral history, evidence in court or inquiry.

Example: In the study of 'The Crucible', the group first hear a re-telling of a witch hunt by the mother of the victim, and then by the father. Other individuals, more or less affected by the events, give their re-telling as if it was some time later when they have had the chance to reflect. These monologues are then set against the way the same witnesses gave evidence at the 'witch's' trial. The group arrives at an idea of the people involved from a discussion of the subjectivity contained in each account and what it tells us about the witness and the event.

SLIDE SHOW

Description: This convention builds on the Tableau with Inner/Outer Dialogue. It uses a series of frozen images that 'come to life' and present the thoughts and interactions of the characters. It is possible to use the Inner/Outer Dialogue or to present the conversation that would take place at that moment. This convention requires strong physical arrangements and clear transitions from frozen image to rearrangement back to frozen image etc. It is possible to use a narrator to introduce and link the images and signal the times for movement. It is possible to pick characters from among the groups of role card characters.

Example: The series of tableaux might include the following: Antigone with her conscience, Antigone getting the libation jar from the kitchen and meeting someone, Antigone about to leave the palace and being stopped and questioned, Antigone trying to give her guardian the slip, Antigone in disguise going through the city and meeting someone, Antigone being caught by the guards, Antigone being brought back into the city under guard and meeting people.

SCULPTURES

Description: One member of the group becomes the sculpture/director and gently positions the members of the group into a living sculpture. Then the sculpture/director places him/herself into the image. The sculpture comes alive and each member in character talks about the situation they find themselves in. They may give monologues and/or interact with each other. The words spoken must grow out of the body positions/relations and the personality of the character and their knowledge of the situation decided by the group.

Example: The moment could be the discovery of Eurydice's body by her servants and/or friends. The moment could be at the burial of Haemon and his mother. The moment could be at the trial of Creon for his treatment of Antigone or of the trial of Antigone for flouting the laws of the land.

TEACHER-IN-ROLE

Description: The teacher manages the theatrical possibilities and learning opportunities provided by the dramatic context from within the context by adopting a suitable role in order to: excite interest, control the action, invite involvement, provoke tension, challenge superficial thinking, create choices and ambiguity, develop the narrative, create possibilities for the group to interact in role.

Example: The teacher takes on the role of investigative reporter and interviews students in role about a gang related murder. Teacher questions students about their knowledge of the event, the boy in question, their views on gangs, the neighbourhood, the responsibility of society regarding such events, and the responsibility of the individuals living in this area.

APPENDIX 5

MUSINGS FOR THE CLASSROOM TEACHER ON ACCESSIBLE PROCESS DRAMA CONVENTIONS

"Between us and the text runs a draw-bridge of communication" Coleridge

Epilogue

The research stage is empty but for one solitary actor. The audience waits to hear the final summation of all that has occupied our minds and imaginations for the last little time. It is now that the Researcher Prosopon muses upon the 'research drama'. The Researcher Prosopon must review the substance of the 'research drama' and sift if for its internal hermeneutic meanings and emerging themes. Therefore, each section of the drama is taken in its part and analyzed as to its significance in the total research and the themes that emerge are made evident. In a play themes are embedded in the context of the drama so to maintain the metaphor of the play I have retained the interwoven motif in this 'research drama'. The themes emerged as understanding of archetype, group work, peer presentation, physical and spatial communication, character analysis, implicit aesthetic code, repetition, fun and multiple symbol system. For the benefit of teachers who may wish to see an analysis of each Process Drama convention which lead to the themes I have retained the order of the 'Research Drama' as laid out in Chapter Three and bolded the themes for easy recognition.

RESEARCHER PROSOPON: ANALYSIS OF TABLEAU EPISODE

The understanding of the **archetypal** conflict that arose from the use of Tableau gave the students grounding for the later conventions that built a drama text beyond the set text.

> *Student prosopon*: By making it [conflict] physical and visual I learned that individuals have a lot of power.
>
> I also learned stereotypes happen in our everyday lives.
>
> It was interesting to see how each group used still pictures to represent the different instances of individuals trying to outdo the society as a whole.
>
> I learned through this [tableau] that the individuals are always outnumbered by the state. The state always seems to take out violent actions to deal with the individual who is doing what he himself believes in. By making the conflict physical and visual it shows how everything fits together into a life-like realistic scene.

Tableau work helped prepare the students for several additional aspects of the coming dramatic engagement. These included **group work**, **peer presentation**, and thinking in terms of **physical and spatial communication**. One student's comment reflects the overall response the class had to **group work**.

> *Student prosopon*: I think that working in-groups was effective in our learning situation. I believe that the more people you have working together, the more work you can accomplish. When you have many people working together you get many different views and ideas to discuss causing everyone to learn from each other. When working in groups students can teach each other in away that a teacher cannot.

Peer presentation was a challenge for some students and the tableau work eased them into this situation nicely. This student articulates the growth that took place for herself and her group. On Tuesday, May 9th she wrote,

> *Student prosopon*: Then we had to work in chosen groups, so I didn't like that much at first, I was the only girl in my group, but I liked the Tableau approach. It was really fun. I thought hat my group as well as me didn't know what we were doing!

On Thursday, May 6th she wrote,

> *Student prsopon*: We started off with where we left off last day, so we got together with our groups and talked and practiced our tableau. Ours turned out very well. I was happy the way we did our presentation. Later on, out of class someone actually complemented on our tableau, and said it was very good. So I really had fun.

One student addresses the learning that took place as a result of **physical and spatial communication.** In her comment she also addresses one of my subsidiary questions, "In what ways does the use of Process Drama conventions assist he meaning-making process in the study of the play?" In fact the students in other areas of this analysis answer this question.

> *Student prosopon*: By making it physical it allows people to feel the emotions experienced by the individual or the state. It's a good way to improvise feelings, like acting. Visual portrayal allows different facets of emotions, it's like a colour platelet [palette]. Tableau is a personal interpretation of a situation that varies between people.

This student articulates through simile her awareness of the meaning making she and her group were discovering in addition to the awareness of the meaning making of others. The "colour platelet [palette]" is one of meaning as well as one of emotion.

The classroom teacher and I were both very pleased to see how quickly the students picked up the abstract idea of using tableau and applied it to their **understanding of the archetypal** conflict of the individual vs. the state. In a telephone conversation the night after I introduced the convention of Tableau, the classroom teacher commented…

> *Classroom teacher prosopon*: I am surprised and very pleased to see so many students buying into the drama idea. Tableau is a very abstract idea for these students to catch on to and I wouldn't have thought they would 'get it' so quickly or work on it so enthusiastically. I find myself curious as to how the tableaux will come out.

At this point in the work, I felt gratified and pleased with the student response to the Process Drama convention of Tableau. I had been concerned about the need to develop trust with the students before introducing additional Process Drama conventions, but the response of the students to tableau indicated that much of the trust needed was in place. Perhaps teachers underestimate the adaptability and ability of students to respond to new ideas. The student response to and use of Tableau reiterates the need for teachers to check their assumption levels. I believe that in a relatively short period of time we created a positive and creatively safe atmosphere in which to build toward the rest of the research into Process Drama conventions.

RESEARCHER PROSOPON: ANALYSIS OF TABLEAU WITH INNER/OUTER DIALOGUE EPISODE

Generating their own list of situations which reflected the **archetypal** conflict of individual versus the state allowed the students to make sense of this universal concept within the reality of the world as they knew and experienced it. Taking these ideas and representing them allowed the students to 'live' the situations within the safe confines of the 'as if' reality of dramatic experience. The addition of dialogue permitted more precise **understanding** of the workings of the **archetypal** conflict.

> *Student prosopon*: ...we did add inner and outer dialogue to our tableaus. It was funner and easier to understand with added sound.
>
> The addition of inner and outter dialogue was of great help assisting in understanding tabeaus.
>
> Inner and outer dialogue contributed to my understanding of the conflict individual verses state very well. I was able to get a clearer understanding of what the individuals are thinking and also the states' opinion too. Rather then having to guess what the people involved are feeling, it was directly given to me....with this technique there is no mistaking what idea is being portrayed

Using inner and outer dialogue gave the students the opportunity to see how words can develop not only a situation and further an understanding of a situation, but also further understanding of a character and the subtleties of character leading to **character analysis**.

> *Student prosopon*: ...by doing the inner and outer dialogs, it mad me understand, the thoughts and feeling of all the individuals in the group. It made me realize that thoughts are often lied about and expressed differently out loud. I felt the inner feeling of what a character was feeling and thinking at the moment.
>
> -dialogue may also tell us about the character, like if they are honest, etc.(inner dialogue may say one thing, outer dialogue may be something total different.)
>
> I realized that a character could look a certain way but internally think the opposite. In the situation of individual vs. state, the importance of deceiving looks is vital in order not to show your true feelings on the situation.

Certainly the above statement reflects Neelands' claim that the use of inner and outer dialogue develops " a reflective attitude towards the action and to contrast thinking-for-self with outward appearances or dialogue." (Neelands, 1990, p.54) Beyond this, the Process Drama convention did indeed develop narrative quality as it required the generation of thoughts that demonstrated a sensitive response to the content. (Neelands, 1990)

Also, I believe these entries and the work in general at this point demonstrates Davidson's (1986) theory of progressing from prior to passing theory. The students worked through their prior theories and moved toward a passing theory that would come into more substantial play when they encountered the set text. Slowly Dasenbrock's (1992) scene of learning was expanding.

Finally, a deepened commitment to the work was developed as the students found **fun** and interest in portraying their chosen situation. The approval of the **group work** by their peers validated their efforts and spurred each group on to try their best. All the groups were aware of the accountability presented not only in the quality of applause, but also in the debriefing after each performance. The clarity of the message was duly assessed through the class comments and questions. The debriefing was not only beneficial to the group members, but also to the audience as they made certain realizations.

> *Student prosopon*: Lastly, as we discussed our work and others I realized that there are so many different ways of coming up with a tableau even though all have to relate to the same topic, individual vs. state and archetypal conflict. Every group had a different scene representing the same idea.
>
> I learned what people look, feel and think like in different situations. Tableau with inner and outer dialogue made me understand the position of the different sides of the situation.

This last statement illustrates well the theory of Davidson (1986). Prior theory moved to passing theory as the student accessed the shared world of understanding presented by the other groups. Inherent in these words is the recognition of multiple perspective and how that can illuminate a meaning within the situation created in the 'as if' world.

With the experience of creating dialogue for an express purpose within a specific context, I felt the students demonstrated they were ready to move on to the next Process Drama conventions. They would analyze someone else's dialogue, namely Sophocles', to discover **character**.

RESEARCHER PROSOPON: ANALYSIS OF ROLE ON THE WALL EPISODES

The use of Role on the Wall allowed the students to represent their cognitive and affective understanding of the **characters** as they emerged in the set text. By encouraging the students to move beyond a simple choice of word and imbue that word with colour, shape, size, manner and placement the students were given the opportunity to extend and elaborate their understanding of the character through their **implicit aesthetic code**. This process speaks to the idea of Howard Gardner's (1993) multiple intelligences. The students are using their **spatial intelligence** "their ability to configure space in order to pose and solve problems" (Smagorinsky, 1995, p.21) when they decide where the word should or needs to be placed. It gave the students an opportunity to think in terms of space relation, colour symbolization and structural meaning. Responding artistically to the personality trait words helped to deepen the students' **awareness of the characters** they were engaging.

> *Student prosopon*: I think by using different colour, shape, placement and size makes one look at characters in a different manner.
>
> The drama convention Role on the wall assisted my understanding of the play by giving me an image in my head how each character acts and looks like. To decide on works for the characters we read the script which gave us ideas of the characters personalities which in turn would give us colours and placement.
>
> It makes me able to see the character as a whole, really able to "see" the character in "person".

The above comments again articulate an answer to one of my subsidiary questions, "In what ways does the use of Process Drama conventions assist the meaning-making process in the study of the play?" Clearly, the meaning making was assisted through 'thinking' in colour, shape, placement and size. Role on the Wall provided an "image"; the students could "see" the characters about whom they were reading. The reading fed their understanding of the character on a verbal level and the Role on the Wall allowed the students to take this verbal understanding and transform it to one of colour and shape, accessing another symbol system. In the process of transforming the students were utilizing other intelligences. The presentation manner of Role on the Wall informed all members of the class as to the developing understandings and thus worked to support the shared world.

As noted in Episode Five, the students did not spend long at their desks discussing their choices for words. They were very soon on their feet talking about words and refering to the text as they stood in front of the masks. I had envisioned this kind of discussion happening at the desks, but it took place on their feet at the wall. I found this an interesting phenomenon. As this is a Process Drama convention that is physical and creative, perhaps the students felt the need to be directly connected with the role about which they were writing. There was an immediacy necessary to create the impressions which could not be attained if they were at their desks and **spatially** removed from the character.

As teacher, I had created the masks with some pride. When a student commented on the mask of Tiresias looking like Chewbaka from *Star Wars* my initial reaction was not too favourable. I felt let down, deflated. Later, I saw the word 'Chewy' written on the Tiresias mask and wondered if this was a reflection of lack of commitment, disrespect or an illustration of a desire to make the unfamiliar familiar. Certainly, the student's first response to the visual was to associate it with some personal knowledge and then furthered by placing the name on the mask. I never had the opportunity to pursue this situation and this was unfortunate. However, this may have been a means for this student to connect with the work by relating knowledge from his own world to the world of the set text. The other students in the class responded to this comment in a favourable manner demonstrating a shared world knowledge of which I was at that point not a part. As far as my limited knowledge of this character goes, I believe Chewbabka is the strong and mostly silent supporter of the hero, Hans Solo. The 'otherness' of Chewbaka is related to the 'otherness' of Tiresias as the seer with superhuman powers; both characters support and warn.

Even those students who earlier had demonstrated that they were reluctant, and quiet were drawn into the activity eventually as the tapes demonstrated. It was encouraging to see how some of the shy students became quite animated in discussion while the group was standing around the mask deciding on words to use. Many students brought their set text to the masks and referred to it as they talked about choices.

On the last episode for Role on the Wall I assigned groups to certain masks. In retrospect I wonder if it wouldn't have been more profitable to allow all the groups to have a chance at the new mask and divided the others among the groups…or to have had the names in hats and let a member of each group choose. Teacher decisions are always problematic and certainly in another situation I might take a different approach. The following comment however, indicates that for this student at least the assigning of masks to certain **groups** did help to focus the students on that particular character.

> *Student prosopon*: Being assigned a mask on the wall to work on made us think deeply about teach character thoroghly. This helped focus both individual and group thoughts.

This convention was **repeated** several time and I noticed that for some students this became boring. They complained that the activity was too repetitive and would have preferred one whole period to work on the masks. That approach would have been a summative evaluation, whereas, the repeated opportunities created a cumulative, on-going creation. Some students spoke about the need for the **repetition**.

> *Student prosopon*: Each time more descriptive words are added to the characters and gives everyone a better understanding on how the characters are developing. It becomes easier to do because it is repeated so you get the hang of it. The work on the wall makes me more aware of descriptive words on characters.

An additional attribute of the **repeated** nature of Role on the Wall was that it set up a reflective attitude in the students. They reflected on the **character analysis** in order to realize a descriptive word in turn this word often caused the students to be more aware of the words in the set text. Reference back to the written word was obvious from the videotapes as students were seen at the masks with their set text in hand. The meaning-making was moving repeatedly between **symbol systems**. The recursive nature of Role on the Wall was articulated well by this student.

> *Student prosopon*: Reading about the characters makes us aware of a word that may have stuck out on the poster which makes us think (agree) with it or not. It almost seems to be like a foreshadowing technique and it makes us more concentrated on the characters and story, picking up the character's actions, personality, etc.

The first episode of Role on the Wall helped to bring the students into a working relationship with the **assigned groups**. As the students continued to work in their **groups**, they developed a better understanding of their colleagues; hence, the interpersonal intelligence of reading and responding to others came into play. (Gardner, 1993) This collegiality set the stage for the next process drama work of taking on roles.

> *Classroom teacher prosopon*: Students moved along well this morning. They are into it now. You've got them, Mary-Ellen. There was great cooperation with role on the wall.

Also, the **repeated** work with role on the wall continued to draw the students into deeper readings of the set text as well as give them another creative means to express their **understanding of the characters**.

> *Student prosopon*: The drama convention Role on the Wall made me understand more about the characters. Thinking about the words which best fit the character helped me realize the different personalities each person has. Thinking about the way we should write the words on the mask whether its in red, green or blue etc. shows how the character is. Also the different arrangements of the words

> on the mask showed that all the characters are different form one another. I thought this was a really good way of showing what each character is like. It was an excellent visual method for people to understand more about the play. Our group brainstormed for some ideas to write on the masks. We thought about what colors would suit each character best.

Gardner's (1993) multiple intelligences are in operation here. The students are accessing linguistic intelligence as they debate the choices; spatial intellegence as they decide where to place the chosen word; intra and inter personal intelligence as they work out their understanding for themselves and then communicate that within the group, responding to acceptance or rejection of their ideas.

RESEARCHER PROSOPON: *ANALYSIS OF ROLE CARDS WITH TABLEAU WITH INNER/OUTER DIALOGUE AND OVERHEARD CONVERSATION EPISODE*

When I read over the journal and letter responses of the students another theme became apparent; they had **fun** using the Role Card convention and in experimenting with the other Process Drama conventions. It was clear that this fun was not in a frivolous manner; they had their personal favorites for specific reasons. This indicated to me that they were evaluating the work I presented to them and making conscience decisions with their choices.

The word '**fun**' may seem to make light of the research work I was undertaking. However, I feel that the basic grounding for this research and indeed for any learning is that there should be an element of fun involved. As adults, we know that we retain longer that information which has been brought to us an atmosphere of fun. Learning seems to take place without our conscience awareness or effort. Therefore, when the students speak of having fun, I do not take that as a signal that they perceived the work as 'play', but rather 'play' as learning.

> *Student prosopon*: I think it (process drama) fun to do and helps me understand the play. We are learning about the play, *Antigone*, at the same time as learning about drama, 2 in 1.
>
> This is a better atmosphere for learning and I think everyone had a lot of fun.
>
> This new way of learning and teaching was fun and made me more perceptive and interested in English.
>
> It (process drama conventions) made learning fun. My group was wicked and we all co-operated together. I recommend that this be a learning tool used more in the future.
>
> Taking on roles was a lot of fun and made the class fun.

The element of **fun** carried the students into the real 'work' of transmediating (Smagorinsky, 1995) the set text through the drama world text they created. In their drama world text the students wrestled with many issues. One such was the issue of honesty, should the guards tell Creon the truth about the burial of Polynices. Another issue centered on the common person's belief about those in power; this was illustrated when the citizens tried to come to terms with their princess being a traitor. There was also the issue of the destructive power of gossip and rumour, as explored by the Palace guards when they revealed how easily an idea can be generated. Finally, the students playing the Guards touched on the issue of the significance of religion by exploring the idea that ignoring the will of the gods was bound to cause human strife and suffering.

> *Regular teacher prosopon*: There was excellent discussion (refering to the groups). All the groups had used the play to varying degrees. Some were more provocative, however,

> all the groups connected in some way to the process and human life story.
>
> Student prosopon: In doing things hands-on I am finding the study of 'Antigone' much more interesting than simply reading and answering questions.

As the above student suggested, entering into a drama world to explore the play *Antigone* made the world of the set text more significant; she was experiencing the world of *Antigone* in an immediate and 'hands-on' fashion. The scene of learning moved the students through prior theory to passing theory by accessing the shared world. This movement to meaning making was facilitated by the vehicle of the Process Drama conventions.

Although I have only dealt in this section with three of the Process Drama conventions, one of which was repeated from an earlier section, I believe the representative data demonstrates the powerful effect this kind of learning has for students and their willingness to approach a literary text. Role taking allows the students to enter into the drama world and explore their emerging understandings of issues presented in the set text, as well as their understanding of how to represent the meaning making which is evolving. The conventions that seemed to generate the most response were Tableau with Inner/Outer Dialogue and Overheard Conversation. The **multiple symbol system** these afforded the students stimulated their ability to transform their understandings, the one with highly physical and verbal symbolization and the other with an exploration of the power of the spoken word. Even though the 'as if' world created was "impressionistic and fragmented" (O'Neill, 1995, p. xviii) it still established environments which gave participant and viewer satisfaction and a scene of learning.

As researcher, I was gratified to see the commitment the students made and most importantly, I was delighted to see the understandings that emerged both in the scenes and in the debriefings. I emerged from this phase of the case study feeling satisfied both as a teacher and as a researcher. In the retelling of this 'Research Drama' I have relived the experiences of the research much as an audience member 'lives' the moments of the play. I hope this musing has also helped the reader live in the moment of the researcher. Through my analysis of what I saw and felt and through what the students and classroom teacher saw and felt, I hope my colleagues reading this document will feel encouraged to give some of these Process Drama conventions a try.